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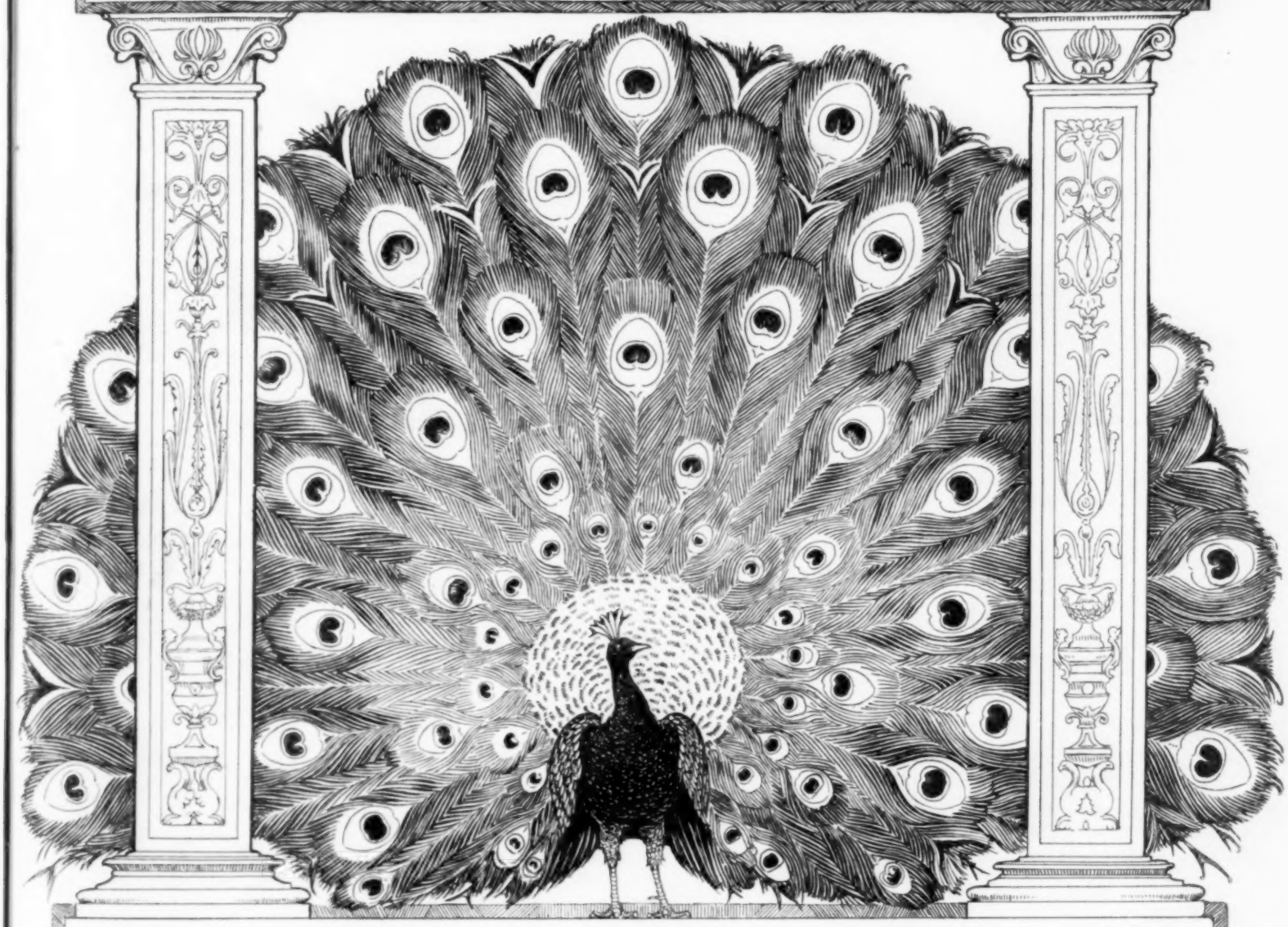

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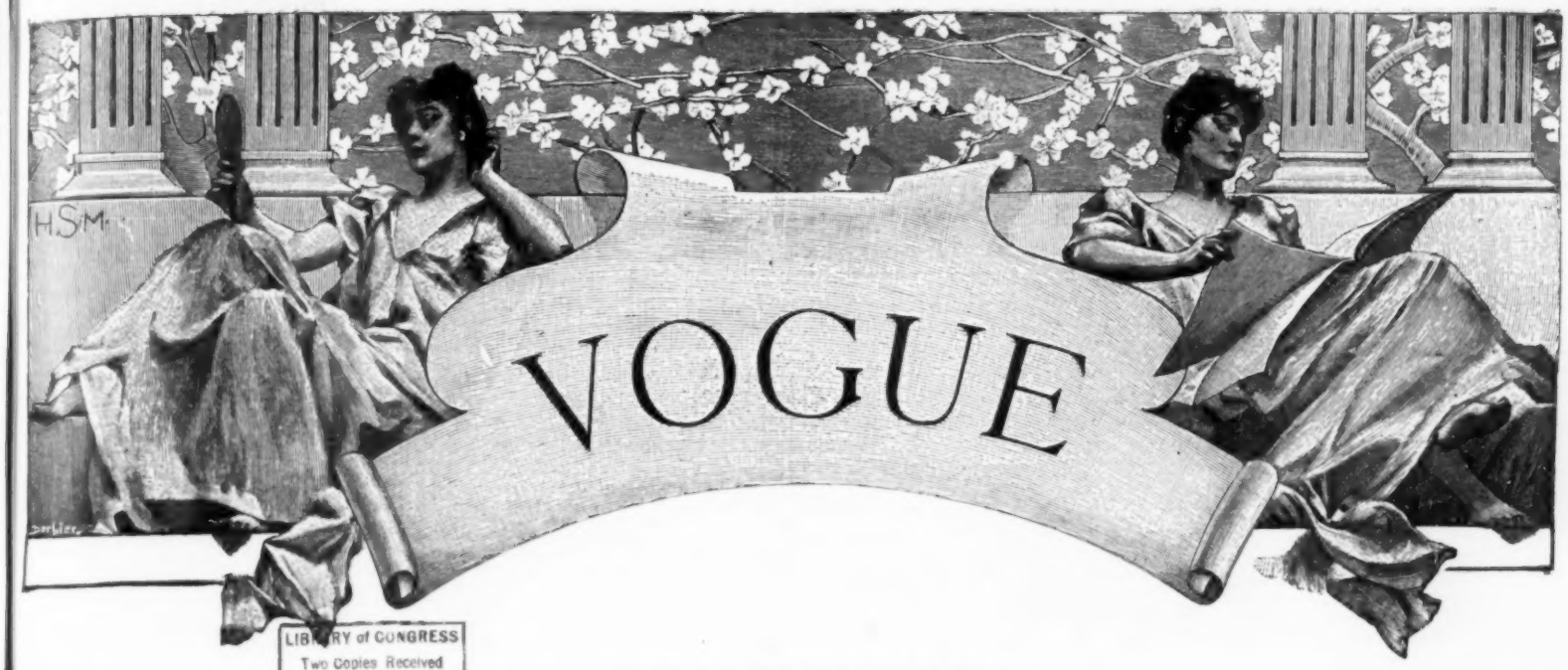

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DESCRIPTIONS OF FASHIONS

MIDDLE PAGE

LEFT FIGURE.—Suit of sienna brown cheviot with a semi-fitting jacket and high collar, which may be worn open or closed. A pointed piece of the cloth like a large patch pocket is fastened on either side of the coat. Fancy self-tone braid, twisted silk cord and cloth buttons trim the jacket, collar and sleeves. Brown satin in a deeper tone forms the narrow vestee and finishes the collar. The hat is of dark brown satin with a trimming of novelty plumage in shades of brown.

SECOND FIGURE.—Costume of supple broadcloth in a delicate vapeur gray, trimmed with stitched bands of the cloth and taupe satin covered buttons. The full revers are of the cloth, with under revers and cuff pieces of taupe satin. Collar and jabot of white tulle with embroidered dots. Hat of taupe repp faced in vapeur and trimmed with a long, gray willow plume and a square mother of pearl buckle. Black fox muff.

THIRD FIGURE.—Suit of fine serge in prunelle. The skirt seams and jacket are trimmed with bias bands of black satin, rows of black silk soutache and satin covered buttons and frogs. The low turnover collar is of black satin embroidered in white and gold, with a long black satin tie, finished with silk tassels. Hat of soft gray felt, having folds of black satin and a novelty ostrich feather in tones of prunelle.

FOURH FIGURE.—Costume of satin-finished broadcloth in the new wistaria shade, heavily stitched in self-tone silk. A graduated panel is set in the front of the skirt, while the coat is topped with three narrow, shaped ruffles of the cloth. The buttons are formed of wistaria cord. The revers are of wistaria moiré, and the vest and Napoleonic collar of satin in wide black and white stripes. The crushed girdle and sash ends are of black satin with neck bow to match. Hat of black beaver felt, with its crown concealed by white swansdown and three satin choux in wistaria.

FIFTH FIGURE.—Suit of Gobelin blue serge, trimmed with cloth buttons between rows of self-tone braid. Soft collar of blue satin, fastened by an oxidized silver button. Fancy motif of silver and blue cord is arranged at the coat opening. Pointed fox muff. Toque of Gobelin blue beaver with a black velvet crown band and satin sunflowers in blue with silver centres.

SIXTH FIGURE.—Suit of beige chiffon broadcloth. The long, scant coat has a stitched box plait in back, graduated at the waist line, and side pieces of the cloth to give a short jacket effect. The buttons that trim are of self-tone silk cord. Chestnut brown panne velvet finishes the high turnover collar and forms a four-in-hand tie at the neck. Mink muff. Hat of beige Ottoman silk with a deeply folded crown band of panne velvet and a sweep of heron plumage.

SEVENTH FIGURE.—Black cheviot suit in military style. The wide braid on the skirt and that which forms the frogs across the front of the coat is black, with black silk olives. This braid also trims the sleeves and the side belts, which are fastened by gunmetal buttons. The epaulets and trimming on the sides of the coat skirt are formed of braid in scarlet, silver, and black. Black satin finishes the sleeves and the military collar. Black felt hat with crushed black satin about the crown, and two imitation quills of scarlet leather, held in place by a gunmetal buckle.

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LEFT FIGURE.—Gown of cadet blue crêpe de chine, trimmed with satin in the same tone and ecru lace bordered with ecru silk fringe. The mantle, which, in the back, suggests the old-fashioned shawl, reaches almost to the floor. The sleeves and yoke are of tulle trimmed with lace motifs. The yoke, like the sleeves, is transparent, being laid over the satin bands on the bodice, which are held by a jeweled button. Hat of black Ottoman silk trimmed with ermine. Muff of Alaskan sable.

(Continued on page 1014)

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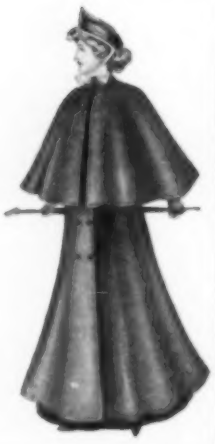

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VOGUE
Pattern Dept. No. 4
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MIDDLE FIGURE.—Pink satin gown embroidered in pink and gold. In front and back the over panel of chiffon is finished with bands of embroidery, with lattice work of heavy silk and bands of the satin. The unlined yoke and sleeves are of cream tulle. Valenciennes lace finishes the tucked neck band.

RIGHT FIGURE.—Citron green coat of Ottoman silk finished with black satin and bead ornaments. Vest of old Louis XVI brocade. Black satin hat trimmed with old blue roses.

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The nurse's cloak on the left figure is from an English model, like those seen on the London nurses. It is of broadcloth in a deep taupe. The bonnet to go with it is formed of plaited self-tone satin with a stiff front of taupe velvet. The strings and the plaited ruching under the brim are of fine white muslin. This would undoubtedly make a most serviceable and acceptable Christmas gift for any nurse.

A dainty afternoon outfit for a chambermaid is to be seen in the middle illustration. It is made of sheer, white lawn with a short apron, sloped away at the sides. The trimming consists of a fine French Valenciennes edging, deep cuffs, collar and a cap of the same material trimmed to match.

Another apron, not illustrated, which is very like this one in style, is made of wash Swiss, so sheer that it reminds one of the material seen in mourning collars and cuffs. It has straps over the shoulders, with its hems all finished by a fine hemstitching, and a pointed yoke below the waist band, formed of tiny tucks to give the necessary fullness. The cuffs, collar and cap, finished with hemstitching, are made to match the apron.

A third afternoon apron, small in size, is of Mexican drawn-work with a tiny bib and pointed shoulder pieces also of the drawn-work.

The third illustration shows a very pretty model for a waitress. This is of fine, white lawn with a full, deep-hemmed apron. The upper part is formed of three full ruffles of embroidery, dotted and scalloped, which are graduated at the waist line and finished with a narrow beading. This upper part may be had, attached to an apron of smaller size if preferred. The accompanying collar and cuffs are of stiff white linen, and the cap is two lace-edged rosettes joined and trimmed with black velvet.

Another apron, quite worth noting, is of lawn, trimmed with a wide insertion of deep edging of openwork embroidery. A band of the insertion, overlaid on either side with the edging, which is in its turn bordered by another piece of insertion, runs up the front and is continued into the bib, while the shoulder straps are formed of a band of the embroidery.

A simple but attractive apron of dotted Swiss, with shoulder straps of the material, is finished with hemstitching. This, with collar, cuffs and cap of dotted Swiss to match, gives a very neat effect.

In fact there is no end to the variety of pretty models sold at this shop, where the needs, as well as the neat appearance, of maids are made a special study.

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Benjamin.—On Saturday, 5 Dec., at her residence, 65 East 77th St., Julia Kean, widow of Colonel Samuel N. Benjamin and daughter of the late Hamilton Fish.

Fanshawe.—Suddenly, at the Plaza Hotel, on Thursday, 10 Dec., 1908, Jessie Jerome, wife of William S. Fanshawe.

Fish.—On Friday, 11 Dec., at her residence, in Washington, D. C., Clemence Bryce, widow of Nicholas Fish.

Chapin.—On 10 Dec., at her residence, 24 East 56th St., New York City, after a short illness, Grace Stebbins, wife of Alfred C. Chapin.

Vanneck.—At Cannes, France, on Thursday, 10 Dec., 1908, Sarah Brookman, wife of John T. Vanneck.

ENGAGED

Atterbury-Litchfield.—Miss Sallie Atterbury, daughter of the late Lewis Bondinot Atterbury, to Mr. Percy Litchfield.

Cameron-Lindsay. — Miss Martha Cameron, daughter of Mr. J. Donald Cameron, to the Honorable Ronald Lindsay, son of the Earl of Crawford.

Chester-Land. — Miss Elizabeth Styles Chester, daughter of Mr. Dwight Chester, of Newton Centre, Mass., to Assistant Naval Constructor Emory Scott Land, U. S. N.

La Vie-Thacher.—Miss Helen La Vie, daughter of Mrs. George Andrew La Vie, to Mr. Thomas Oxenbridge Thacher.

WEDDINGS

Eaton-Bogert. — 9 Dec. — Commander Charles Phillips Eaton, U. S. N., retired, and Miss Frances Bogert, daughter of Mr. Albert J. Bogert, were married on Wednesday, 9 Dec., at the home of the bride at Bogota, N. J.

Harris-Sealy. — 15 Dec. — Mr. Richard Green Harris, of Baltimore, and Miss Cora Scott Sealy, daughter of Mr. Robert Sealy, of Cedarhurst, L. I., were married on Tuesday, 15 Dec., in St. John's Church, Far Rockaway, L. I.

Thomas-Hiss.—16 Dec.—Mr. Robert M. Thomas and Miss Margaret Hiss, daughter of Mr. Philip Hiss, were married on Wednesday, 16 Dec.

Willard-Van Nostrand.—16 Dec.—Mr. Le Baron Sands Willard and Miss Anabel Gardiner Van Nostrand, daughter of the late Gardiner Van Nostrand, were married on Wednesday, 16 Dec., at the Buckingham Hotel.

WEDDINGS TO COME

Groome-Thompson.—30 Dec.—Miss Martha Groome, daughter of Mr. John C. Groome, of Philadelphia, to Mr. William Leland Thompson; Philadelphia.

Kobbe-Rand.—26 Dec.—Miss Alice Leavitt Kobbé, daughter of Mr. George C. Kobbé, of Short Hills, N. J., to Mr. Curtis Gordon Rand; in Christ Church, Short Hills, N. J.

DANCES

Ledyard.—A dance was given on Wednesday, 9 Dec., by Mrs. Lewis Cass Ledyard for her daughter, Miss Muriel Morris. The cotillion was led by Mr. Elisha Dyer, dancing with Miss Morris, assisted by Mr. Franklin A. Plummer and Mr. Phœnix Ingraham. Among those present were: Mr. and Mrs. Norman Whitehouse, Mr. and Mrs. Payne Whitney, Mr. and Mrs. William Woodward, Mr. and Mrs. Philip Benkard, Mr. and Mrs. John H. McCullough, Mr. and Mrs. J. Stewart Barney, Mr. and Mrs. James W. Wadsworth, Jr., Mr. and Mrs. W. May Wright, and Mr. and Mrs. Alfred Wagstaff, Jr.

ANNOUNCEMENTS

The Yale Dramatic Association announces the following as a Graduate Committee in charge of their production of Sheridan's "The Critic" and Selby's "The Fire-Eater" to be given in the ball room of the Waldorf-Astoria on the fourth and fifth of January: Manager and Secretary, Mr. George Elton Parks, 1904; Press Representative, Mr. Sidney Rogers Cook, 1905; Mr. Samuel T. Betts, '75; Mr. Otto T. Bannard, '76; Mr. F. Sanford Barnes, Jr., '91; Mr. Harry Payne Whitney, '94; Mr. Frank L. Polk, '94; Mr. Sherman Day, '96; Mr. Robert S. Brewster, '97; Mr. Payne Whitney, '97; Mr. Thomas B. Clarke, 1900; Mr. Courtland D. Barnes, 1902.

The Scuola d'Industrie Italiane.—A special exhibition of Italian laces and embroideries prepared for the holiday season is open daily from 10 a. m. to 6 p. m. at No. 59 West 39th street. Advisory Board.—Mrs. Robert Abbe, Mrs. A. A. Anderson, Miss Emily Carow, Miss Katherine Dreier, Miss Helen Dunham, Miss Marion Hague, Mrs. Seth Low, Mrs. David Williams, Mr. W. Kirkpatrick Brice, Mr. Franklin H. Giddings, Mr. George A. Plimpton, Mr. Carlo L. Speranza, Mr. Antonio Stella, Mr. Melville E. Stone. Honorary Member. — Contessa Raybaudi Massiglia. Executive Committee.—Miss Florence Colgate, Chairman; Miss Carolina Amari, Director; Miss M. Moyca Newell, Miss Helene C. Pupke, Miss Elizabeth Römer, Miss Elizabeth S. Williams, Mr. Carlo C. M. Girard, Mr. Lathrop C. Harper, Mr. Gino C. Speranza, Signora d'Annunzio, Instructress. Honorary Member.—Conte Raybaudi Massiglia, Consul General of Italy.

MUSICALE

A musicale was given on Friday, 11 Dec., by Mrs. Henry Phipps at No. 1063 Fifth Avenue.

INTIMATIONS

Fairchild.—Mr. and Mrs. B. Tappen Fairchild are stopping with Mrs. Frank M. Freeman, of No. 37 West Fiftieth Street.

Lawton.—Mrs. George Perkins Lawton is at No. 14 East Sixtieth Street, where she will be at home on Wednesdays until Lent.

CHARITY BALL

The annual Charity Ball in aid of the Nursery and Child's Hospital will be given on 9 February at the Waldorf.

FOREIGN TRAVEL

Finland.—Arriving Wed., 9 Dec.: Mr. W. J. Boyd, Dr. Albert de Bertin, and Mr. and Mrs. Albert de Maringh.

Oceanic.—Arriving Wed., 9 Dec.: Mr. Theodore P. Shonts and the Earl of Warwick.

Touraine.—Sailing Thursday, 10 Dec.: Viscount de la Gueronniere, Mr. Santiago Guarin, Dr. and Mrs. Leopold de Rosenfeld and Mr. E. K. Stewart.

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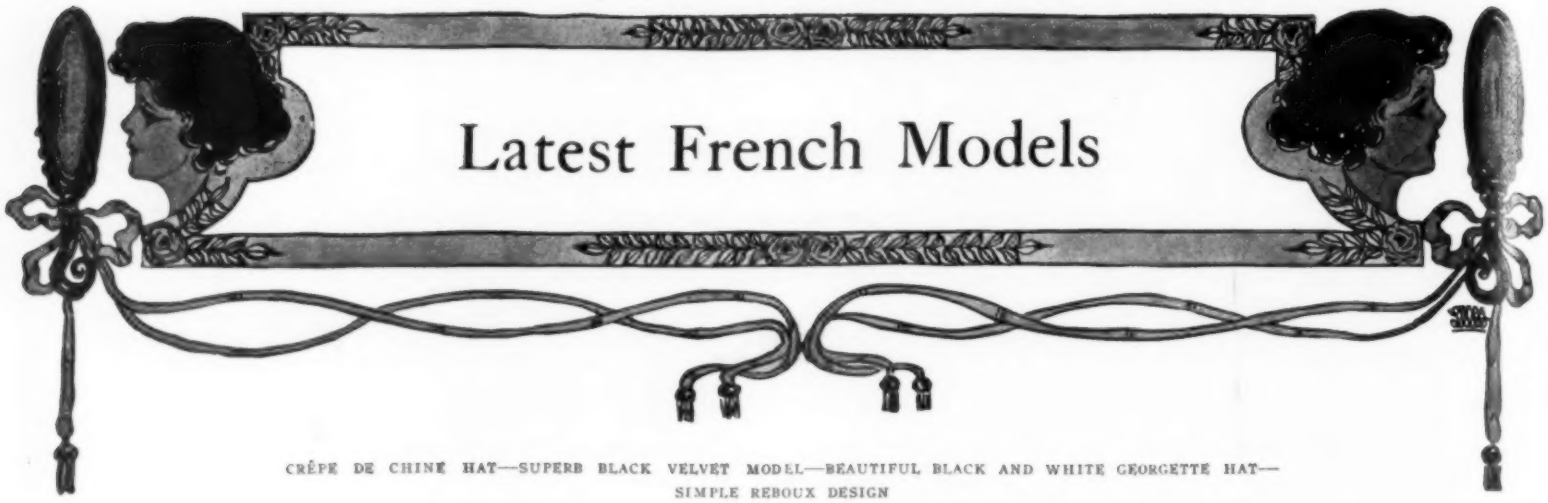
SMART SIMPLICITY IN A NEW LARGE MODEL



CRÊPE DE CHINE HAT—SUPERB BLACK VELVET MODEL—BEAUTIFUL BLACK AND WHITE GEORGETTE HAT—SIMPLE REBOUX DESIGN

THE favorite color of the season, pale wistaria, and the most novel material, heavy crêpe de chine, specially made for millinery purposes, were chosen for a stunning new Marie Louise model, the outlines of which are exquisite. The shape shows the characteristics of the new season—a crown of colossal circumference, but very low, and a brim to correspond; of unusual expanse, particularly at the sides, and pressed down flatly all around, except at the left side, where it flares up high, in Gainsborough effect, giving a glimpse of the coiffure and the facing. This latter is of metallic tissue in the palest, most delicate tone of wistaria, and the smoothly applied crêpe de chine covering the top brim and the crown shows the same tone, and is embellished with little embroidered laurel wreaths, done in silver thread.

The trimming demonstrates the same simplicity as the hat; a softly folded section of the metallic tissue is gracefully draped about the crown, swathing it almost completely, and forms a large, soft chou at the left side. At this point a superb touffe of pale mauve aigrettes is fastened under a beautiful ornamental buckle in amethyst-studded antique silver, this giving additional hight and breadth to the crown. It spreads in all directions, and mingles its fragile, silky strands with the delicate tone of the crown drapery. Through this arrangement the contours of the shape are toned down to exceptional softness, and a silhouette of beauty is created.

Similar in development is another "chef d'oeuvre" of Marie Louise's genius—a superb model of black velvet. As in the other hat, the shape is uncommonly large, but instead of being raised at the left side, the brim droops all around, very slightly in front and back and a trifle more so at the sides, which are very broad; the facing is of stretched Ottoman silk, also in black. The crown is rather tall, but does not appear over medium hight, owing to the great circumference, and it is perfectly straight from headsize to top. The somewhat rigid contours of the crown are softened by the trimming, and not only that, the dividing line between crown and brim is blurred, and thus an effect of smartness and grace is produced, which robs the hat of the least impression of over-size. There is a crush of the most supple chiffon around the crown. It is very full, and of exquisite softness, and shows a wonderfully expressive tone of framboise (the lovely new raspberry shade), which over the rich black velvet background shows off to particularly great advantage. At the right side, where the ends of the draped scarf meet, a huge rose is placed. It is also made of softly crushed chiffon in in the tone of the drapery and in two lighter tones, and its centre is filled in with a little velvet rose in deep black, edged with framboise. This garniture is so large that it not only covers all of the right side of the crown, reaching beyond it, but also conceals the entire width of the brim at this point, making it appear a good deal less voluminous and more picturesque.

Among the most effective new color combinations is sarcelle blue and pale Empire green. This will seem impossible to many, for sarcelle is a pronounced peacock tone, very clear, and somewhat hard, and appears very strongly antagonistic to the exquisite softness of Empire green. Nevertheless, the blend is chic in the extreme, and in perfect taste, and it is a unique combination. All this is proven by a recent Georgette model; the name in itself warrants for the faultless taste demonstrated in the execution. The shape is very large, but not exaggeratedly so, and shows the new flat, straight crown of large diameter, and an exceedingly smartly treated brim. This, like the crown, is smoothly covered with bengaline silk in a medium tone of sarcelle, and shows a decided tendency to droop all around. At the left side, which is posed at a chic upward slant, the outer edge is flatly folded back, assuming the contour of a shallow little revers, and thus the facing in pale Empire green cachemire is displayed, producing an altogether charming contrast with the rich, lustrous tone of the bengaline. The crown is softly draped with a swathe of crêpe in a slightly lighter tone of sarcelle than that of the bengaline, these being embroidered with little floral motives in Empire green, and a huge mount of fancy wings in four light and medium tones of the former color is jauntily poised at the left side and front of the brim, extending far beyond the top of the crown, and creating a profile line of exceptional chic.

Entirely different is an afternoon hat, which also originates at Georgette's—a large, artistic chapeau, developed in a chic combination of black and white. In the shape, equal importance is given to the crown as to the brim. Both are uncommonly broad, the former of medium hight, and perfectly straight, and the latter of increased width at the back, and drooping from the crown, like the original Deboucourt hat, of which this model is a modified copy. Both the upper and under side of the brim, as well as the crown, are smoothly covered with heavy black Ottoman silk, applied without a wrinkle, and the wide, softly braided, draped band, which encircles the crown, shows the same texture and color.

The monotony of the all-black material is effectively relieved by the trimming. This consists of a triple plaiting of pure white metallic tissue, resembling shimmering, glittering ice; this is fastened under the crown band, encircling the entire top of the crown, and it adds several inches to its hight, and a great deal of additional softness to its contours. The effect created by blending these two materials is absolutely beyond criticism.

Fine cachemire in delicate tints is very frequently utilized this season for millinery purposes, and hats covered with this material may well compete with the finest and most supple French felts. In a lovely hat designed by Lewis, this soft material is shown in a delightfully delicate, pale tone of Parma violet, covering both the upper and the under side of the brim, while the crown, in contrast, is of supple panne velvet, two tones deeper.

The brim is conspicuous by great expanse, and is intended to be worn directly on the coiffure, drooping gracefully all around, and forming a most alluring frame for the features in its wonderful coloring. The crown emerges straight from the brim. It is not only unusually large in circumference, but quite high as well, and therefore lends a pleasing variance from the new tendency, which demands that the crown be either tall and slender, or very wide, and correspondingly low. This idea is also carried out in the trimming, for this still adds to the width and, particularly, to the hight of the crown. A thick garland of large, leafless clematis blossoms in the most beautiful natural tones of pale mauve and deep bluish violet is arranged about the crown. The flowers are made of velvet and sheer silk, and are so thickly massed, in charming irregularity, that not a particle of the velvet covering the side crown, and only a small portion of the top, is left exposed. No other trimming is employed in this model.

A Reboux "création" of white French felt shows just what can be accomplished with a trimming of ostrich feathers. This is a very large shape in capeline style, having a huge brim, with wide sides, which shows the correct droop as found in the latest shapes, this being provided with a smooth facing of dull antique blue velvet. The crown is exceptionally wide, but only medium high, and resembles an inverted tymbal to a very large extent, forming an attractive new profile line in association with the softly curving brim. Ostrich feathers in pure white, shading into pale antique blue constitute the sole trimming, but such ostrich feathers they are! Willows of exceptional length and rarely seen fullness are bunched together to form a huge boa; this is laid about the crown, and from it issues a mass of long, full tips, which spread in all directions over both the crown and the brim, in a wonderfully soft movement.

Another model, also exceptionally attractive, and also designed by Reboux, is of dull lava gray repp silk, and shows a soft, furry beaver facing in deep black. Here the brim is also exceedingly wide, but its expanse increases in the opposite direction—in front and back—while the sides are a trifle narrower, and a smart new silhouette is produced by its contours, as the hat is worn deep over the back of the head, and overshadows the eyes, while the right side is straight and rigid, and the left rolled up ever so slightly.

The trimming is characteristically simple, but carefully studied to display the smart shape to the greatest advantage. It consists merely of a soft, wide crown band of black velvet ribbons, clasped at the left side with a large, square buckle of old silver. This latter supports a tall, full shower touffe of lovely black fancy aigrettes, which lends additional hight and width to the crown, and also imparts a touch of softness and chic to the ensemble.

From Marie Louise comes a stunning hat developed in black and deep primrose color—a combination which has a charm all its own, and which is so exclusive that it will never be over-popular. The shape is of rich black satin—the lustrous, costly kind—and shows the exact outlines as found in the original Abbé hat: a low, wide, bowl-shaped crown, which drifts gradually into a broad brim, flat in front and back, and flaring upward evenly at both sides, where it acquires increased width. A smooth facing of primrose crêpe de chine, outlined with a shaped band of the black satin, is discreetly shown through this treatment.

In conformity to the new idea, that demands that only one kind of garniture be used, a single trimming article of magnificent plumage is employed for embellishing this model—a large panache of exquisitely full, unevenly long ostrich plumes in the most beautiful tones of primrose. It is tacked to the top of the low crown at the right side, so that the heavy heads of the plumes droop over crown and brim, almost to the shoulders of the wearer, forming a wonderfully "tranchant" contrast with the deep black satin. Otherwise the hat is left severely plain, barring even a crown band, and thus the beauty of the contours is in full display.

TRIMMING NOVELTIES

BRoad novelty crown bands made of small feathers mounted in vertical position to narrow, though very long, wings, and considerably higher at the back, are a popular fancy. They are shown in monotone and shaded effects.

The Moujick turban is creating another craze. It is shown in a modified form this season, perfectly flat at the top, and circular, and mostly covered with silk in heavy texture, or soft velvet. A band of fancy plumage and a large aigrette at the side forms the trimming.

Large disks covered with velvet or silk in the color of the trimming are a much liked novelty, often replacing fancy cabochons.

Fancy plumage in exquisite colors and color combinations is much used.

An exclusive novelty is the pen quill—a very long, handsome feather fancy (paradise or heron), wide at the base and coming into a fine point.

Black and deep garnet is the latest conceit in color combinations.

Velvets, ribbons, silks, plumage and felt shapes in blue are strongly featured. Gainsborough, aquamarine, sarcelle, duck's wing and Rouen are the latest tones.

Rainbow effects as well as Persian ones are new in plumage; also original parrot tones, beautifully blended.

Rouen blue and copper is a clever new color combination, and very much en vogue.

Voluminous wreaths of rose foliage in delicate tones of dull mauve, fraise, prunelle, old blue, antique green, or white are employed to an unusual degree. They are mostly decorated with one or two enormous roses in exactly the same coloring, and encircle the crowns of the new large velvet shapes.

Metallic tissues in delicate new colors form a most effective contrast with heavy velvets and soft silks, and are used in profusion.

Ribbons of uncut velvet—the latest novelty—look exquisitely smart and winter-like.

SMART SMALL HATS AND A BECOMING MOTOR HOOD

For Descriptions of Hats see page 1018

THE LATEST SMART SHAPES

DESCRIPTIONS OF ILLUSTRATED MODELS

ONe need but glance at the beautiful Renard hat, illustrated on the Supplement cover, to realize the marvelous attainments reached in blocked hat shapes. The shape is of supplest, plushy beaver in a somber stone green tone, and shows a crown and brim with dimensions calculated to be perfectly harmonious. The former is not very large, but extraordinarily wide, and shaped exactly like an inverted caldron, while the latter is of the same (large) width at the back, right side and front, where it is straight, and a little broader at the left side, where it is rolled up to form a graceful little revers, which serves for reducing the huge proportions. The color scheme developed in the trimming is delightful. There are the most gorgeous tones of rich metallic brown, soft gray, as well as all sorts of jewel tints: sapphire, ruby, emerald, pearl, amethyst, aquamarine and topaz, displayed in the thick plumage wreath that swathes the crown. It is formed by a number of beautifully matched and joined large bird-breasts, and in spite of its rich coloring, lends a touch of simplicity to the entire model.

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LEFT.—This smart model shows that the smaller hats are as fashionable in the realm of millinery as the very large, picturesque ones, and at the same time represents a type that is suitable for all occasions. The first thing to impress one about it is the unique arrangement of the trimming, and the lavishness with which it is used, on both the top and the side crown. The crown is conspicuously low, and only of slightly over medium circumference, but, thanks to this garniture, it is rendered very imposing, and really plays the principal part in the ensemble. The brim, which is of medium width, increases a little towards the left side, which is rolled up, but otherwise is perfectly straight, drooping just a mere trifle at the right side, and, like the crown, is of supple French felt in a lovely, light khaki tone, and underfaced with antique green velvet. The clever placement of novelty wings which almost submerges the entire hat is in soft tones of taupe and fawn brown, a large, fan-shaped touffe of pheasant tail feathers covering the entire right side, while over the top and the left side snow-white seagull and pigeon wings are arranged, from which extend exceedingly long, graceful crosse and heron aigrettes, also in filmy white. The effect created by this novel garniture is extremely good, and the various colors are blended in the most perfect harmony. From Wanamaker's.

RIGHT.—The original outlines of the headgear of the Russian peasant, only very slightly modified, are displayed in this smart new model from Renard's. The shape is all crown, and lacks a brim completely, and was developed from select lynx fur. It is conspicuously tall, and equally large in circumference, slipping deep over the head of the wearer, and making a full, fluffy side arrangement of the hair an indispensable requirement, in order to display the smart outlines to the greatest advantage. The top is only very slightly rounded off, and the sides are straight, thus giving the model the appearance of a huge, inverted caldron, and the trimming is so arranged that it even increases the width of the turban. A softly folded band of shimmering satin in a rich tone of drapeau blue is loosely fastened along the lower edge of the turban, and forms a small crush bow with short loops and grelot-trimmed ends at the left side, giving a plausible suggestion of a brim.

Flower rosette formed by a mass of exquisite velvet foliage in soft, vague tones of olive and willow green, speckled with irregular spots in greenish yellow and pure white, exactly like the leaves of the Yucca lily. The leaves are so grouped as to form a star-shaped cluster, and may be used in the place of a pompon, or a trimming cockade on a large hat of soft or rough felt, or beaver.

LOWER.—Aitken's Sons & Co. are the importers of the chic novelty pictured in the lower illustration—a large, comfortable hood for motoring wear. It is made of soft, lustrous taffeta, showing an exquisite, vague pompadour design in dull rose, framboise, aquamarine and hydrangea, over a delicate background of clear, pearly gray. The hood is made in bandanna style, on the order of the gay-colored silk caps worn for the protection of the hair at Scheveningen, Trouville and Ostende, only a great deal more voluminous, of course, and less snugly adjusted. It is easily slipped over the head when starting out, and just as easily removed when one's destination is reached, and has the great advantage of being splendidly suited to protect the coiffure, without disturbing it. The hood is lined with soft rose-colored satin, a narrow fold of which extends beyond the edge of the flowered material, and the trimming is formed by a simple band of dull gray velvet ribbon, outlining the edge, and a large, sprawling bow of the same decorating the front.

UNTRIMMED SHAPES

To demonstrate the high rank occupied by heavy silk textures as a covering for the large, picturesque new dress hats, the model pictured at the left is shown in a development of very lustrous, heavily ribbed bengaline silk in a soft, subdued tone of taupe. The beautiful material is stretched over the rather tall, bomb-shaped crown without a wrinkle, and also over the very wide brim, which shows all the characteristics of the new style: the soft, almost imperceptible droop at the back an right side, and the very faintly pronounced tendency of the front part to flare upward, which develops into a smart tilt at the left side, thus granting a glimpse at the velvet facing, which is in a beautiful tone of framboise—the lovely, soft raspberry tint, so very popular at present.

MIDDLE.—In the model pictured herewith, not only the materials of which the hat is fashioned, contrast, but also the colors. The low, bowl-shaped crown—distinguished by an unusually large circumference—is smoothly covered with heavy, lustrous satin in a delightfully soft, clear rose tone, and so is the brim, which is depressed at the back and right side, and is daringly rolled up to form a narrow, but quite long revers at the front and left side. The heavy, fur-like softness of the long haired beaver covering the under side of the brim, which is exposed by this revers, is in a deep, soft, greenish-gray tone of taupe.

RIGHT.—This shape is very large—it measures fully thirty-eight inches in diameter—but, nevertheless, it is decidedly artistic in effect, thanks to its harmonious dimensions. It is fashioned of soft, supple French felt, and composed of a very low, flat, tymbal-shaped crown, blocked separately, and applied to a gracefully curved brim, rolled up à la Duchess of Devonshire at the one side, but slightly drooping otherwise. The revers formed by the rolled-up portion exposes the soft, close-cropped beaver facing, in a darker tone of the color selected for the hat.

HAT PINS

In the group of smart novelties in hat pins here illustrated, the first one is in shape of a horseshoe, and made of beautifully cut, small amethysts. Two larger amethysts, the one pear-shaped, the other round, fill in the centre of the horseshoe, and to them the long pin is joined.

Model No. 2 is a large barocque pearl in perfect pear shape. This idea—the imitation of a pear—is also carried out in the two small gold leaves which flank the pearl on either side, and the small gold knob, placed at the top, suggesting the core of the pear.

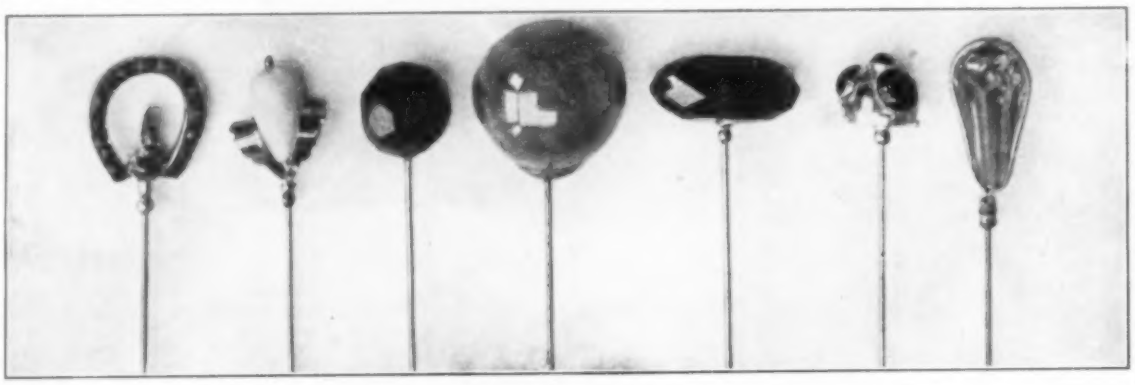
Next is shown a large, ball-shaped hat pin made of highly polished jet.

The fourth illustration shows another ball shaped pin, which shimmers in all tones of the opal—soft blue, vague green and palest yellow.

The pin next shown is made of a large, deep golden yellow topaz. It is round and rather flat.

Dull, Roman gold and deep blue lapis lazuli furnished the material for hat pin No. 5, one of the prettiest in the assortment.

The remaining pin is made of a large, beautifully cut aquamarine of perfect pear shape, which is set in a narrow oval of dull old silver.



NOVELTY HAT PINS

MISS DOROTHY HAYDEN

A DEBUTANTE OF THE SEASON

A NEEDED HOME MISSIONARY SYSTEM

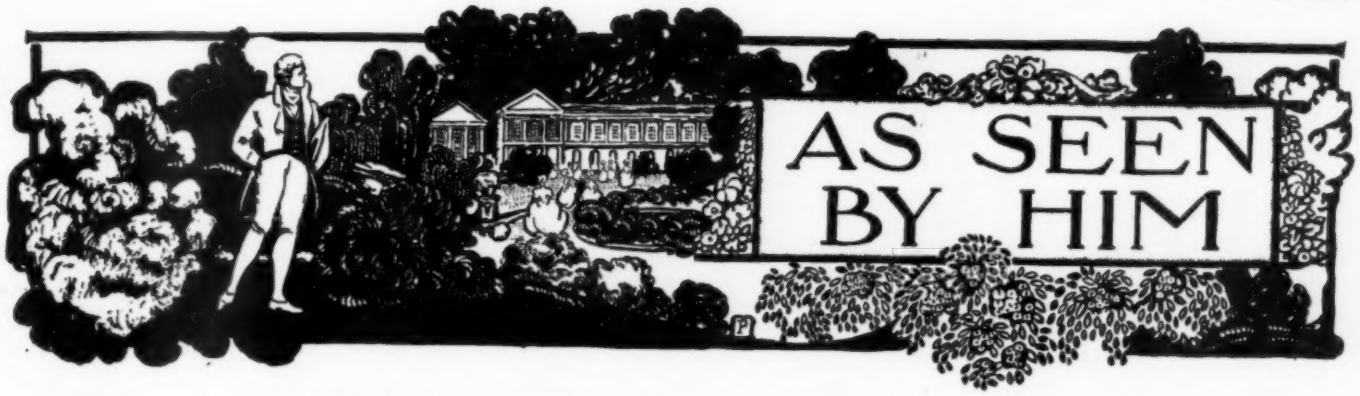
WHat has come to be known in popular parlance as the President's Uplift Commission, for farmers, is bringing to the fore more conspicuously than at any previous time the disadvantages and privations of life on the farm for women, and lack of companionship is one of the most important drawbacks. That the farm yields the largest proportion of insanity among women, as compared with any other environment, is a gruesome fact that has been known these many years, but no general plan for the amelioration of the isolation that is the largest contributing cause of insanity in this class of women has ever been devised, and such sporadic efforts as have been made to brighten her life, while often locally successful, have been restricted as to influence.

The members of this Commission, previous to starting upon the tour they made to different farming communities throughout the country, were in receipt of a voluminous correspondence from men, women, youths and maidens living in farming communities, and from this they learned anew that hard work and lack of social intercourse are the prime reasons for the much-deplored drift of the younger generation to the larger towns and cities of the country, so that isolation also plays an important part in depopulating the farm, as well as in sending the homekeeper to the madhouse.

Among the Commission's suggestions looking to improving social conditions in farming communities are several in regard to regular foregatherings of one kind and another, recreative and educational interests being duly considered, but even these wise admonitions do not altogether meet the case of the wife and mother whose labors are arduous and monotonous, and most dispiriting of all, performed almost wholly without companionship. In the majority of instances a domestic is out of the question, even supposing her to be obtainable, but is there any reason why a missionary system of some sort should not be established in behalf of the farmer's wife? University women graduates think it a meritorious proceeding to take up resident Settlement work, where they devote such talents as they possess to coddling the more or less ungrateful alien and the native slum population; other women graduates of high schools and colleges go forth to the uttermost parts of the earth and spend their energies in attempts to enlighten and spiritualize the foreign peoples, which they not very politely call heathen nations. Why cannot some of this impulse for altruistic service be turned in the direction of the homekeeper at the farm? Why, for example, could not intelligent women and girls prepare themselves by scientific study in housewifely arts to be farm mother's traveling aids (and thus be infinitely more useful than the mere domestic), remaining in the home a few days or a week or fortnight, as desired, once in so often, where expense, or quarters, or other reasons make it impracticable for an "aid" to be added permanently to the family circle. Now that universities and colleges are offering special courses in domestic science, it is as possible to secure efficient training for the kind of missionary work suggested as it is now to obtain it for sociological or religious service. What the farm mother needs is a capable aid whom she will not be compelled to teach, and surely the American woman on the farm both needs and is entitled to at least as much aidful attention as the alien, both here and in foreign lands.

In thousands of instances it would be possible for the efficient mother's aid to become a permanent family fixture, at least during the early years of the family life, when the coming of babies lays heavy and grievous burdens on the wife and mother. There should, of course, be included in any such system provision, not only for the exchange of the latest books and magazines, but for flower seeds, patterns, new fancy work stitches—and gossip even. The traveling aid could originate the local club, which makes the suggested exchanging feasible, and as the aid would come back at stated intervals, she could keep the exchange club from falling by the way.

The details of such a home missionary system can, of course, best be worked out later by those who are in touch with such agencies as granges and other farmer's societies. All that has been attempted here is to draw attention to the pressing needs of a sadly neglected class, and to suggest to those women and girls who go in for altruistic effort, that social service, like charity, should begin at home.



LIFE IS SWIFT—DOES NOT LIKE THE CALLOW GIRL—IMPORTANT DINNERS—SOCIETY GOSSIP INTERDICTED—

Simplicity the Note

WHat is it that Marmaduke says about life at present—to be sure, it is life in England, but it fits the situation here just as well—"Most have so many interests now, and the ground to be covered has so great an area, that few have time to walk. There is indeed little time for the matters which our predecessors considered to be especially important—there is little time to eat, sleep, read, think, or to be at home. Indeed the home to-day is little else than a garage where the human machine is sheltered when not at work."

Avoids Debutante Functions

There you have it in a nutshell. When I obey the calls of society, I am constantly on the go. I have avoided many of the debutante entertainments, which seem like the famous brook, to be never ceasing, because I am not fond of bread and butter misses nor of semi-juvenile entertainments. Perhaps in my very youthful days, my elders thought me quite a forward and impertinent young man. Indeed in reading over—I have vanity and I like to review the triumphs of other days—my first articles and then the many letters of protest, I can certainly lay claim to being something of a revolutionizing spirit. But now I cannot enter into the spirit of the youngest set, although I am not aged by any means. So much is based upon personality, and although a mother flatters herself that she is her young daughter's confidant, and a man likes to imagine that he is the companion of his sons, there is a gulf, a wall, a what not, which separates the fledgling from the older person.

Fashionable Dinners

On my table lies a score of invitations, and never does the telephone ring but it brings another. I wonder how long the old formalities of sending out cards will last. I do not think these will exist in the next decade. Courtesy will be snuffed out with the wax candles. As I am not under twenty, the majority of the cards are for dinners. There are a few for dances, and as I write Mrs. William K. Vanderbilt, Jr., is preparing to give a housewarming, as we call it, in the form of a dinner dance. Mrs. Ogden Mills will take the date of the annual Astor ball, and thus proclaim her succession to a late leader, but her court will be much smaller. Mrs. Mills, I hear—I do not know this as a fact—celebrated Thanksgiving and the fact of her being a grandmother, by a little impromptu cotillion. In these days, with great establishments, one can get up anything, from a concert with Caruso to a ball for a thousand guests, at a few hours' notice. Mrs. Henry Carnegie Phipps, who was Miss Gladys Mills, presented her husband with a son on the eve of the national festival. Again Mrs. Robert Gerry did likewise.

Gossip About Society Doings Frowned Upon

Once upon a time, all these events were red letter occasions for the general public. Now the writer of society topics has a hard road to travel. No one reads the drivel, and persons of good taste, while giving, at times, the mere skeleton details of important events for the sake of accuracy, are opposed to having descriptions of their entertainments appear in type. Even the caterers and florists and servants who gave many of these details have been commanded to keep silence. It had to come, and, most dreadful calamity of all, no one reads the printed stuff. I believe many have rebelled at the hotels taking up social notes and contributing to the public press items of interest—so called—and there has been a general protest.

Simplicity Popular

And another reform is the movement towards general simplicity. We have banished lengthy banquets. I have been reading in the late Mr. McAllister's book, a description of the famous Swan dinner given at Delmonico's many years ago by the late Mr. Lucke Meyer, the father of the wife of our new ambassador from Germany, and it is appalling literature. So many entrees and sorbets and wines. It must have taken several hours to dispose of it all, and then there was very little that was appetizing.

Recently at one of the debutante dances—that given by Mr. and Mrs. Onativia for their young daughter—the cotillion was dispensed with, and there were actually two square dances before supper and general dancing afterwards. I have always thought that bound rule in New York of dancing the cotillion after supper absurd. The cotillion is a selfish dance, and if you give a ball, you should have a varied programme. You need not arrange a reel, although that might not be a bad idea at the end of the evening, or rather at the dawn of the next day. At the recent wedding of Miss Parsons and Amor Hollingsworth, there was a reel danced on the green. The marriage took place at the country home of the bride's father, and the day was mild and ideal. This reel seemed a spontaneous expression, and it was an admirable idea.

Miss Ethel Roosevelt has made her actual debut in New York, where her father's family have dwelt for generations. This young girl has made an excellent impression. New Yorkers are not given to lionizing, but Miss Roosevelt has had much attention paid her at the different dances and cotillions at which she has been present. She knew a number of the younger set through her membership last year with the Metropolitan Club Cotillions, which are arranged for the debutantes of the future. The first of these this season will be danced on the New Year. Mrs. George Gould has a second daughter who will be a member this winter. Already the matchmakers are busy with the names of several suitors for the hand of Miss Marjorie, who has been one of the great successes of the season.

The Shadow Side of Society

The air, unfortunately, is thick with rumors of separations and divorces and some scandal. Much of this is in one particular set. I confess that I have regarded this little clique of young married people with no favorable eye. One cannot eat and drink and be merry all the time. There are responsibilities which come with married life, and which have been assumed and carried by some, even if they have been otherwise a little gay. And here Europeans criticise us. Mothers leave their children to the tender mercies of servants. One woman who has recently been before the public, airing her matrimonial grievances, confessed that she was not fit to be a mother. "I do not understand children," she is quoted as saying. "They bore me. I do not know what to say to them, and I often wonder what my progeny think of me. A little of them goes a great way." This is not expressed with a regard for refinement, but it is at least the truth.

Although there is comparatively little drinking in society in these days, even in the men's clubs, there are a few cliques that keep it up. There must be something out of the way in a small circle of people, where two divorces have taken place in a year, and another one is on the tapis. The trouble really is—too much money and not sufficient brain power to know how to spend it judiciously.

Excessive Liquor Drinking Not Fashionable

To return to the drinking habit, I was struck the other day at a small stag dinner with the abstemiousness of the men. Here we were, ten of us—and we did not even care for champagne. A small glass of good Scotch in a very large goblet of mineral water sufficed for the entire dinner. And in iself, it was an excellent menu. There was Russian caviare to start with, and a good soup to follow. Then terrapin in Philadelphia style, then a mallard duck apiece, with fried hominy, fresh asparagus as a separate course in place of salad, cheese and coffee. If you have champagne, it must be excellent of its kind, a vintage wine. Otherwise Hock or Moselle, or a little claret or whiskey and water. You must have some wine or drink at your meals, but never iced or mineral water simple, as it is unhealthful.

(From Our Own Correspondent.)

DARING COSTUMES THAT LEAVE ONE IN DOUBT AS TO WHETHER THE SKIRT IS A PAIR OF BREECHES —CLOTH SKIRTS SPLIT AT SIDE—COAT WAIST LINE LENGTHENING—THE PARIS RAT SUPPLIES FUR GARMENTS

THE extreme of originality and daring in costume seemed to have been reached in those worn at Longchamps last spring, where they caused a mild riot. They were, however, conservative in comparison with many costumes now commonly worn, and are left far behind by the latest skirt launched at a recent hunt meet. Of soft black velvet, scant and close, it was split in two, high enough to permit walking; the opening was covered with soft plaits, but the effect was so straight, and so sheathing, that it was hard to determine whether the garment was a skirt, or a pair of breeches. Adding to the illusion was the sheen of the velvet. It is difficult to imagine anything more strange, or less beautiful for the velvet moulded the limbs like skin! In the same spirit, but with less of extravagance, are the short scant skirts of breitschwantz. Soft, pliable, this fur is handled with the same facility as the finest cloth. Skirts of it are made to button directly up the middle of the front breadth, the buttons of fur rimmed with horn. Split a few inches at the sides, through the openings the feet show to the ankles with a hint of a short plaiting of black mousseline de soie.

SPLIT SKIRTS

In these extreme modes, these pretty extravagances, a spirit of conciliation is shown in the exquisite art, and the beautiful hand work that goes into their construction. And along with them goes the severe, the practical, and always correct tailored costume. Many of the short cloth skirts are also split on the sides. They are bordered with fur and if in princess form like the latest ones, they have fur revers, and fur also faces the high Directoire collar that stops short at the side to show the high folded stock with a long cravat, or a full plaited jabot. The jabot grows larger and larger, reaching to the lengthened belt line, those of fine Malines have a tiny frill, giving a pretty mossy effect, set on the edge of the wide frill.

THE BLOUSE—TAILORED COSTUMES

Blouses of lingerie and of net have quite disappeared. In their place are tailored blouses of white silk, or of a color to match the costume. They are trig and becoming with their high ribbon stock smartly bowed in front and white cuffs turning up onto the small sleeves.

Conservative tailored costumes show the skirt short or long as best liked, but always it is scant. If long, the tiny train shapes a sharp point, or a square one not more than half a yard in width. It drags on the floor like the end of an escaping scarf. In either case, the coat, loose and straight as a man's, is long, closing severely, close to the throat, or, thrown open, showing the ornamental front inside its edges, or a pretty waistcoat made of fanciful material buttoned, bizarre with the gleanings of an antique shop, or decorative under little rosettes.

CLOAK OF OTTER WITH EMBROIDERY IN SILK AND METALLIC GOLD THREAD

COAT WAIST LINE

The waist line of all coats is visibly lengthening. Women have decreed that the short waist line, especially in fur garments, increases the size unpleasantly, and with the unlined skirts over petticoatless limbs a fur coat is necessary. Like the coats worn near the end of the eighteenth century are the long redingotes—fur lined—of dark red, bishops' green, or dark blue cloth. They have large arm holes and the nearly straight but loose sleeves are drawn into deep fur cuffs. There are wide, square, fur-faced revers, and a high fur collar turns over into an immense capuchin hood, also fur-lined.

USEFULNESS OF THE PARIS RAT

The Paris rat furnishes much of the dyed fur used so lavishly in the decoration of beautiful garments and costumes. I am told it produces a thick shining fur far exceeding the rabbit in beauty and dyeing better. What a curious consequence of the demands of the mode. Fancy the women of the eighteenth century who fainted at the sight of a mouse, clothing themselves in rat skin!

POCKETS GALORE

Muffs and cloaks are furnished with so many pockets in which women stow away their vanity boxes, fans, handkerchiefs, and an extra pair of gloves, that wrist bags, while continually being displayed in shop windows in new beauty and design, are démodé.

HENRI FOURTH TOQUE—RETURN OF THE BOLERO

A woman of the young French smart world, a leader of the modes, appeared at an afternoon reception last week wearing a small Henri Fourth toque trimmed only with the classic white panache—a pretty protest against the enormous size of the latest turbans launched by a Rue de la Paix modiste. She wore a close cloth skirt of a deep plum color. From hem to waist it buttoned far back at one side and mounted in fine wrinkles about the waist onto a chemisette of square meshed tulle of the same color oddly embroidered with great square jet cabochons. Larger ones, mingled with soutache braiding, forming large round motifs, trimmed the edge of the bodice.

Marking the return of the never-long-absent bolero was a smart costume worn at five o'clock at Rumpelmeyer's. The long skirt of shining satin cloth hung its pointed length about the feet. Save for bits of braid embroidery set oddly apart at wide distances near the hem, the skirt was plain. Very tight was the velvet bolero that topped it, with its long pointed sheath sleeves, so tightly were they buttoned from wrist to shoulder. Large jet buttons closed

it at one side of the square cut neck and motifs of jet embroidery edged the opening.

GRAY CREPE CREATION

Bending over the cake table was a delightful creature. Poising her fork long before deciding on her goodies, one had time to admire her rather prankish, but wholly adorable costume of fog-gray météor crêpe de chine. Gray square-meshed tulle formed the long tight sleeves and an empiècement was shaped in one with the sleeves over the shoulders. The gown was achieved by attaching to this, straight across the shoulders, a breadth of the crêpe, leaving the corners to fall in soft jabot-like folds under the arms. Gray agates, set close together, held the drapery in place, and larger ones clasped it together a little below the waist line in front; below this it fell apart, narrowly, from an under skirt of the tulle, embroidered with tiny agates, and shaped a tiny pointed train. Leaving the cake shop she donned a marvelous manteau of black mousseline de soie lined with gray. The straight ample folds were shaped into wide loose sleeves by a jet embroidered belt that, passing under the back, dripped deep fringe across the front, and fastened with large square jet cabochons. Jet has sprung into sudden favor. It is like the old-time jet only in name, the heavy jet that tore and dragged delicate fabrics into rags during one wearing. The new jet is brilliant, sparkling, and light as a feather. Lovely materials for evening wear have jet beads woven into the tissue. It is used to fashion the corsage and its hems, or to form panels in the skirt.

THE GLORIFIED BLACK COSTUMES

There is a passion for black toilettes for both day and evening wear, but black lifted quite out of the banal and glorified into radiance by filmy linings, dainty bits of color, and cunningly wrought laces. Adorable toilettes were worn at a gathering of literary and artistic folk in a famous house. The blonde hostess wore her pale hair pushed in soft puffs close about her face, nearly touching her eyebrows, by a band of gold and silver changeable ribbon. Her gown of a dull ash color with a pink tint, trailed snakily in a twisting pointed train. Weighted, it clung heavily to her limbs as she moved. The skirt hung straight from the short-waisted corsage which was a mass of pale pink, gold and silver embroidery. A great rose of shaded pink and silver was posed low one side. Corals, barely tinted with pink, twined her throat.

A woman in transparent black with unexpected glints of amber in the folds of the skirt wore a large black hat faced with amber velvet and trimmed with black and amber feathers. Black, also, was a gown of météor crêpe. The corsage shaped a Florentine square filled with Chantilly lace and edged with finely jetted lace accented by great, square jet plaques. The long tight sleeves were of Chantilly lace with a little jet embroidery pointing over the fingers.

NOTABLE YELLOW GOWN

Over a limp robe of straw-colored silk there hung, back and front, a straight wide stole of straw-colored tulle embroidered in pearl pailettes and pink ribbon embroidery. Around the top of the corsage and over the arms were knots and ends of pale pink ribbon and pearl tassels. Pearl fringe finished the ends of the stole. Her hair was charmingly dressed. Parted low at one side, bouffant, it swept softly back to cover the ears, fastening in a great knot in the neck. Nested in the space left by the parting was a pink silk rose.

EMBROIDERED SATIN GOWN

Reception gown of soft black satin heavily embroidered in black with a touch of silver. The yoke garniture is the same in front as in back, with black tassels weighting the pointed ends. The tucked yoke and shirred sleeves are of black chiffon lined with white. Hat of black Ottoman silk, faced with white and trimmed with uncurled ostrich tips in white.

PRETTY COIFFURE

Another woman wore her hair held close about her face and pushed low by a band of plain gold; just above the ears it separated into three parts, clasping her hair at the back. A cabochon of three yellow stones set directly in the middle of her forehead held two upright, slender feathers.

SILK VOILE COSTUME

The new material—a real novelty of silk voile, thin as mist, with great velvet flowers in high relief, composed two splendid toilettes. One was in tones of yellow, shading from pale straw to red orange. It was belted with the deepest shade with a long sash that trailed on the floor. A velvet ribbon of the same color twined her hair. The second, worn by the Princesse de Broglie was in soft cachemire colors on a white ground. The great velvet flowers and sprays climbed to the hight of the knees. The corsage, back and front, showed the velvet flowers; the rest of it was composed of white bugles woven on white tulle. Long tulle scarfs, with beaded ends, tied about the arms, close to the shoulders, formed the only sleeves. The ends touched the floor.

The latest hat pins, and shoe and belt buckles are of smooth shining enamel in shades of red, green and brown. Women who desire the personal touch that bespeaks individuality search their boxes for old earrings, brooches and little miniatures and have them mounted in different modes for hat pins.

Paris, November, 1908.

GLIMPSES

VERY—

Recently an enterprising mine owner in Arizona discovered a mine containing the matrix of turquoise in great quantities. He has put upon the market for the public's benefit and his own the matrix stone set in all the various ways of modern jewelry. Rings, necklaces, ear-drops, pendants, scarf-pins, sleeve-links, etc., are set in solid gold and form a tempting purchase. It is a satisfaction to wear and to own a genuine turquoise—one of the most beautiful of precious stones. The touch of the matrix blended in showing nature's wondrous work is in that respect an added charm for the many objects presented. The broken stones which show large pieces of pure turquoise, are fashioned into exquisite ear-drops, ear-rings, finger rings and brooches. The examples shown were wonderfully beautiful and cost less than the same stone sold elsewhere because of the mine being the property of the seller at first hand. It is said the whole process from the broken up stones from the mine, then passing into the hands of the lapidary, thence into the jeweler's for setting, is under this mine owner's control, consequently, he can readily afford to sell for less than usual.

THE LONG, STRAIGHT LIN

BACK VIEWS OF THESE GOWNS

FOR DESCRIPTIONS OF FASHIO

GHT LINE IN TAILOR MADES

SE GOWNS ARE SHOWN ON PAGE 1033
S OF FASHIONS SEE PAGE 1013

THE SUMPTUOUS FURS OF MIDWINTER

TRAILING FURS AND ROBES—SOME STRIKING EXAMPLES OF NEW STYLES

THE modern woman of fashion, who is not content today unless she possesses each season a whole series of garments and accessories made of ermine, sable, chinchilla and fox pelts, which must be made over or entirely replaced the season following, does not realize, perhaps, that in the fourteenth and fifteenth centuries such splendors were reserved for kings, prelates and the privileged classes, and that not only were the garments handed down as heirlooms, but many other furs, the northern squirrel, for instance, owing to the extreme expense in hunting it in wintry climes, ranked with imperial sable and ermine, and, as grand or menu vair, lined and bordered robes of state, and even most probably, as Balzac points out, was the fabric of the famous slipper of Cinderella, which, through the infinite re-tellings and re-writings of the Perrault tale, has been corrupted from "vair" to "verre." "Menu-vair" of olden days has become just "petit gris" of today, and who would not prefer a little grey squirrel slipper to a glass one?

Our houses are far too warm to make a whole slipper of fur desirable, but these tiny mules, satin lined and satin heeled, and with just the merest toe-piece of squirrel, ermine or mink, that are des'gned to balance on the toe of a pink silk stocking for negligee wear, are wholly bewitching.

REVIVAL OF QUILTED LININGS

Fascinating and quaint is the sudden use of quilted satin linings. A very smart tight-fitting Directoire coat in caracule has a long fish-tail behind that touches the ground. It is lined with black quilted Liberty satin, which shows where each side of the tail is folded back and fixed with handsome jet buttons. The quilting is done by hand with heavy black silk floss in a quaint checked pattern, and more of it rolls over to form lapels and cuffs, ermine being used for the collar. A beautiful evening cloak is entirely made of quilted pink Liberty satin, ermine lined, the design in an intricate and graceful arrangement of large lozenges complicated by vines and scrolls. In shape it is a long scant cape with oval openings from shoulders to elbows through which the arms appear, this opening, the fronts and the lower hem being bordered with a band of spotless ermine headed with a narrow line of black bear. On the front there are big pompon-like buttons of ermine circled with bear with pink silk loops as fastenings, and a small close ruff of the two furs and point lace forms the collar.

SMART USE OF FUR AND TULLE

Could there be anything more luxurious and regardless of the exigencies of cost and weather, than this trailing of priceless furs one the floor behind one. Note a chinchilla cloak hanging in this fashion over a black Liberty satin frock, which in its limpness proves hardly a foundation for the heavy furs, the fur garment sleeveless and showing the length of a pink arm under black tulle, fur stole ends in front touching the satin moulded knees, its top dropping low about the shoulders of a tulle guimpe, a ruff of ermine high up about the throat, a drum-major fur hat jammed down low about the head into pink ear and pencilled brow, and a muff as big as a barrel, does not this show the inconsequential and the aesthetic carried to its limit?

PICTURESQUE CLOAK

Although the newest muffs are thick and puffy and round, and although floppiness is on the point of being abandoned, there are in other directions, in regard to the use of furs, floppy draped effects that are only just being realized. One of the most charming of afternoon coats is in bottle green Ottoman silk, which has a long flat pointed tail behind, trailing over the dress skirt, widely rounded fronts, and a beautiful fichu of chinchilla fur, which is looped softly in folds about the shoulders, round behind, fastening at the high waistline in front by an old paste buckle. It has two narrow ends that drop loosely to the knees, widening into a curved portion that wraps the knees like a draped sash, this at the back actually draped into a bow of fur with two pointed ends hanging down on the tail of the coat. There are long tight silk sleeves with fur cuffs and paste buttons.

FUR SASHES

A similar sash effect in fur is in spotless ermine on a white evening gown, which, below the knees is in billowy flounces of white chiffon unsupported by any foundation save its own successive layers of diaphaneity. The sash of fur has a bow at the back, and in front it narrows, crosses at the knees, one side disappearing altogether, the other mounting narrowly to join the laces on the bust. The Princesse body of this gown is in white Liberty satin. A fur coat for afternoon wear that does not train is in black broadtail and sheathes the figure from shoulders to knees in close straight lines, flat and scant and tight at the hem, even at the back, fastening with jet buttons on shoulders and bust. Its hem is cut into points on each side and tasselled, its neck is decolleté, its arms, sleeveless save for black tulle, are thrust into a gigantic muff of sable. The tulle guimpe and sleeves are lined with pink chiffon to keep the transparent effect, and flesh colored stockings are worn with the black velvet pumps buckled with jet. The skirt that trails below the fur sheath is in heavy black Ottoman silk bordered with sable, and her large turban is made of a twisted roll of black tulle and sable with a military looking black aigrette.

Opera cloak of ivory velvet with loose sleeves of tucked chiffon. Wide band of sable at bottom and armholes. Capuchon of pale rose tulle.

SUPERB EVENING AND MOTOR COATS

An evening mantle in ermine, which hangs in points down each side of back and front, has these points tied up into knots weighted with white silk passementeries, the knots in front hardly keeping the silk fringes from trailing on the floor, and not at all behind. The front ones fall from a scarf-like fichu, the back ones from the high waisted fur belt, which encircles the bust and crosses behind to buckle. One hangs on each side of the back, falling thence on a trailing body of the cloak, which is in silver bullion tulle loaded with silver embroidery at the hem, and lined with grey and white squirrel in narrow vertical stripes.

A stunning coat for motoring, hunts, etc., is made in the shape of a great coat slashed up each side, all corners rounded and bordered deeply with a design in large lozenges of grey and brown furs, squirrel and marten, with a border to the design in black bear, the body of the coat being in chestnut brown Persian lamb, quilted brown tussore lining it. Another coat is made entirely in stripes of black monkey fur and sealskin, put together vertically in Raglan shape, the seal stripes wider than the monkey. It is lined with hunting pink broadcloth, which forms cuffs and small lapels, and has big flat jet buttons.

QUAINT FUR STOLE

Thoroughly mediaeval is a fur stole in sable paws, bordered all about with a shell design of the paws. It is cut to hang alike, back and front, perfectly square, straight, flat from neck to feet, heavily weighted so as not to blow, revealing the whole of the dress sleeve, and cut slightly round at the base of the throat to show a high stiff choker of black velvet to match the fabric of the gown. This choker, turned over at the top to show a fur lining about the ears, is fastened under the chin with a brooch, a pearl necklace worn at its base amidst the furs. The stole fastens on one shoulder only with two jewelled clasps, and when it reveals its lining one sees that it is in green and brown Renaissance brocade, very soft and rich. Only from the side does the figure appear revealed, and then it looks by contrast excessively straight and supple.

Aube de Siecle.

New York, November, 1908.

VERILY—

Headdresses on opera nights are gorgeous creations, now that the latest ones are worn. Again have the creative artists gone to old portraits for inspiration. Marie Stuart coifs fit the head like that lovely pointed cap the ill-fated queen looks so lovely in, but the modern society queen is wearing hers in gold tissue.

RECEPTION TOILETTES.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1013

What She Wears

FASHIONABLE MOURNING—WHAT IS SUITABLE FOR WOMEN ON SUNNY SIDE OF FORTY—NET VEILS—WHITE CORDED SILK PICTURE HAT—WIDOWS' MOURNING

From year to year mourning fashions are sure to undergo some change, however slight, which never fails to indicate a growing tendency to lessen all former rigid, severe styles, as well as to break away from old-style conventional rules.

WIDOW'S MOURNING

One of the late approvals for widow's mourning is to substitute an extremely fine quality of dull veiling for the customary crêpe gown. The veiling lends itself to present modish lines with more graceful effect, it is thought. Dull black serge now answers for the short street costume. Indoor dress nowadays permits the wearing of black crêpe de chine, silk voile, black net, as well as mousselines and chiffons. There is no change of model in such costumes from those worn by persons out of mourning. It suffices that the all blackness of effect, together with a lessening of ornamentation and avoiding going into extremes of any kind, be discreetly observed. Now and then, from personal choice, some very outré mourning attracts attention, both indoors and out, but that in no way is to be taken as countenanced by the best dress authorities or adopted by women of elegance. There is one point markedly observed by all women who understand the conventional requirements of dress, and that is, that the mourning worn by women on the sunny side of forty and fifty is no longer of the kind which should be worn by their elders. What is called youthful mourning, like all dress for young persons, has its margin held wider and freer than all others.

SMART MOURNING WEAR

Note the following examples of the smartest mourning wear, for women of various ages, as it is met nowadays and furnished by the best makers. Take a young widow, from twenty to thirty. Her carriage costume will be of all English crêpe—a one-piece creation, with demi-traine skirt in long, close-clinging lines at the back, and princess effect in front. For bodice, a short bib attachment is laid on a few bottom folds, having a deep, square opening above, while the square opening in the back is very much narrower. A bias band of crêpe, finely and closely soutached, is the trimming used to define these neck openings, while a high chemisette, narrowly tucked, fills in the open spaces. White chemisettes are frequently worn, however deep the mourning, and white tulle was chosen in this particular instance. Those who cannot accept this white innovation wear black net or mousseline chemisettes over white instead. The crêpe sleeves of this gown are long and close fitting. There were no ornaments, not even a button, to be seen on this costume. Its extreme simplicity, with its elegance, furnish the mourning that is required by convention. The hat will be of low, round form, something larger than formerly, to be draped with crêpe, while the veil is plaited so as to lay across the top, and to fall down like a scarf in the back. For those who do not wish to wear a crêpe veil, there is a new open-mesh net, which is one of this year's novelties and has just the character suited to mourning purposes.

CHEVIOT CARRIAGE COSTUME

Another carriage costume—for a young matron as well—is made of fine black cheviot. On the bottom of the long skirt are two bias folds of crêpe forming the bottom finish. A long tunic falls over this skirt, and suggests the full lines of a belted-in coat in front, because of its trimming. This tunic falls quite open in front, and ends in long, sharp shawl points almost touching the bottom of the underskirt, but in the back the tunic slopes up into a straight line across. It is without top gathers, giving the effect of a close-fitting coat. A bias fold of crêpe is also the back of the tunic's bottom finish, but the band is twice as wide on the bottom of the fronts as it is in the back. When nearing the front of the belt line, this crêpe band becomes narrower and passes up on the corsage and over the shoulders, and so down into the belt at the back. This belt is in reality a soft silk sash passed twice around the waist, and falling on the left into two long ends. It is knotted twice on the bottom, and finished by a chou at the waist. A second strap band of crêpe trims the bodice from the front to the back, passing over the shoulders. Between these strap lines a bib rises from the belt, and its downward top curved line is finished with a bias crêpe band also, and that is repeated in the back as well. A tucked guimpe of black net is the open neck finish. Long, untrimmed cheviot sleeves have at the wrist only a few folds of crêpe. A black felt hat is to be worn with a turned-down brim, having a black crêpe crown well draped.

NET VEILS

One of the net veils mentioned is to be worn. Its border of crêpe is in perfect harmony with the trimming of the costume. Very chic was the mourning costume worn at a recent afternoon French conférence. The two-piece suit was of the finest black broadcloth. The long skirt was very like the old style of narrow riding skirt, and was untrimmed. A Directoire coat, to match, had deep cuffs of heavy English crêpe and a deep notched crêpe collar with very wide crêpe revers in front. These revers were attached to an almost knee-deep, double-breasted vest of the same cloth, set under the widely open fronts. A wide band of crêpe, like a broad sash, passed across the vest below the bust. A white tucked tulle chemisette, having a small crêpe string-cravat, finished with a small crêpe bow in front, was the only touch of ornamental relief, yet so charmingly studied, it had the smartest effect. A black crêpe hat was worn, quite on the picture order, it being trimmed with bushy black aigrettes covering the left side completely.

SOME ULTRA FASHIONABLE COSTUMES

A few of the guests at a recent house wedding wore some rather ultra costumes, with very big hats, which are indispensable in order to furnish a balance to the figure, ending, as it does, in a narrow bottom swirl of drapery. One gown of Liberty satin—a pale catawba shade—was cut and fitted on most plastic lines. The wearer was tall, beautifully formed, and from bust down was swathed in the satin skirt, its skimpy train half-long, while the rest of the gown, all in one piece, fitted like a glove. Its bodice was open both back and front, and the openings trimmed with an open silver galoon studded with gray pearls. A girdle of the same galoon sprang from the low point of the back neck opening, encircled the waist at bust hight, and finished in front with a small flat bow. On each shoulder a motif of Venetian lace was set in transparently, and there were double elbow motifs of the same lace inset into the perfectly tight half-sleeves, with most charming effect. These sleeves were elongated over the hand by white tucked tulle additions, matching the high guimpe, which had a very pronounced Marie Stuart ruff finish of quadruple tulle.

A large white corded silk picture hat had for its sole trimming one long white plume. But its exquisite lines and the ensemble defy description!

SHORT DIRECTOIRE COATS

Some of the short Directoire coats, with their very long tails in the back and short bolero fronts, with huge revers turned back, formed a striking picture in the wedding assemblage. One in blue de Roi velvet was embroidered in gray, orange and touches of shell pink. It was worn with a pale gray bengaline skirt and a blue velvet hat with blue and gray feathers. Another coat of the same order was of black satin, soutached with dull gold, silver and steel. The skirt was also of black satin, quite untrimmed. A black velvet hat was worn, it having two long black ostrich plumes for trimming. A brilliant brunette was this matron, with gray hair. She carried off this rich costume with exceeding smartness. Russian turbans in white fox and ermine, with fur boas to match, seem to be the chosen style of combination worn of late at every day function of importance. This dominating touch of white fur gives a good deal of éclat to every audience or gathering, and is a happy selection the young and pretty women have made their own for the season. An exquisite orchid, rose or camellia nestled in the fur adds a charming finishing touch.

House gown of sulphur-colored crepe de chine, with insertions of point de Venise; corselet of embroidered satin with yellow tassels.

SMART DRESS AND ACCESSORIES FOR MAIDS AND NURSES

FROM THE NURSES' OUTFITTING ASSOCIATION

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1013

FOR PRICES SEE TEXT ON THIS PAGE

THE NEW ODORS IN PERFUMES AND POWDER

Perfumes should have two qualities above all others, to appeal to women of refinement; the first is the true odor of the flower they are named for, and the second is that they must not be too powerful. The latter quality can be overcome in a measure by the use of an infinitesimal amount, but the former must exist to make it acceptable. Some perfumes, powders and soaps of highest class and most delightful variety are shown on this page, and beginning with the toilet water at the right a novelty in a delicious odor is at once perceived. It has an indescribable and refreshing fragrance combined with a curious pungency. This is 90 cents a bottle. Just above at right is a box of poudre de Riz, in a very violet perfume, that is most exquisitely delicate though lasting; this also is 90 cents. The sachet, violette rêvée, is another fresh and dainty odor, like the natural violet; price 50 cents. The soap of the same scent, bouquet rêvére is next and costs 75 cents a cake and the "Savon dulcifié sans odeur" is 36 cents. This last named soap has a curious aromatic property that comes from the natural odor of the raw vegetable materials employed in the making, which are unperfumed and have but their own freshness to cause this individuality. It is a soap essentially neutral and free from alkali. The bouquet "Kiou-Li," which comes in a fascinating box covered with Japanese brocade in pale colors with gold, is suggestive of the Orient in the unusual, but exquisite odor, like the blending of many scents with the baffling result that not one can be positively detected. It is strong and lasting, the price $2.75. "Seducta" is a totally new perfume most delicious, and evasive of comparison and though lasting it is not heavy; the price $3.75. "Rosa Florette" is a faint, but very fragrant rose perfume, with the delicious sweetness of La France roses, and costs $1.55 the bottle. Violette d'or has the exact odor of freshly plucked violets, which it retains as long as a trace of the perfume remains where placed, this is $3.50. The Lait de Violette sachet in the bottle at lower left is again given the delicate pungence of the violet just picked and is peculiarly satisfying because so true to nature; this is $1.10. In this same perfume a "lait de violette" comes for the toilette that is most refreshing to apply to face and hands after bathing or before going into the air, as it prevents chapping, the price 45 cents a bottle. A "crême" lait de violette to preserve the freshness of the skin, is 35 cents, the soap is 30 cents, and the extract $1.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

A New invention of importance comes in the form of a comb for the hair, which is one of the most ingenious articles seen this season. It is a radical departure from the old style, since in one single piece three combs of different grades are combined. There is a conveniently shaped handle of nickel, and from this start three slides of the same metal, into which are fitted combs of varying fineness. There is quite half an inch of space between each slide, and the trio is bound together by a bar of nickel at the end, the whole affair having the shape of a long, narrow brush. The advantages of this comb are the expedition with which the heaviest head of hair may be freed from tangle, the keeping of the latter soft and "fluffy" all the way through, the ideal manner in which it ruffs the hair, and the ease with which it may be freed from dust or dandruff. Frequent shampooing is rendered unnecessary, and the comb is strictly sanitary because it can be kept absolutely clean with the expenditure of the smallest amount of time and energy. Each comb can be pulled from its slide and washed as easily as an ordinary one, and there are no nooks or corners where germs collect. The price is $1.50, and extra combs cost 25 cents each.

From one of the most reliable houses in town comes a new lotion for the removal of moth patches, freckles or discolorations, which I have reason to esteem as among the best preparations ever put up for this purpose. Scientific care and great capability have brought it to a high degree of excellence, and as a bleach it is not less worthy of praise. The oil from Jordan and bitter almond nuts forms the basis for the lotion's efficacy, but the names of the other ingredients are not divulged. The bottle must be well shaken before application is made, and every night the affected part must be bathed with a small quantity of liquid. A bit of old linen or piece of absorbent cotton is best for this purpose, and it will not be long before the color begins to fade out of the freckles and moth patches, while the whole skin becomes whiter, clearer and more youthful in appearance. Dainty fingers have labeled the bottle in white and gold, tied kid over the stoppers with mauve ribbons, and enclosed the whole packet in transparent glazed paper. More explicit directions will be given from the maker if desired.

Though not exactly apropos, I cannot refrain from mentioning that one of the high-class jewelry shops is making a holiday specialty of monograms for note paper, and gives the latter gratis for the mere price of the paper and the necessary stamping. It is an opportunity not to be neglected by anyone who wants her own monogram in any chosen combination of colors for note or letter paper.

THE HERMIT AND THE WILD WOMAN, AND OTHER STORIES. By Edith Wharton. Charles Scribner's Sons $1.50.

Mrs. Wharton has exhibited her talent under many phases in this volume of seven short stories. The one that gives title to the book is a bit of mediaeval symbolism done with nice care and telling effect, but unlikely to have a wide appeal. In The Last Asset we have Mrs. Wharton in a favorite role, that of treating the American in Europe, in which role the influence of Henry James somewhat asserts itself. The story has the qualities of epigrammatic point, effective setting, and clever motif. The Verdict glitters just a little too much, one is inclined to think, and it has a feminine subtlety which makes the pretence of a masculine narrator somewhat disturbing. Better than any of the tales named is The Pretext, a story of extreme ingenuity attained by the simplest means, opening well, and closing with a fine contrast between the frank and succinct brutality of the British lady and the shrinking delicacy of the unhappy American wife. Such a story as this, with its carefully studied minor effects and its delicately outlined plot, is a triumph of Mrs. Wharton's special and peculiar art.

THE SWORD DECIDES. A CHRONICLE OF A QUEEN IN THE DARK AGES. By Marjorie Bowen. The McClure Company. $1.50.

It was about two years ago that a gentle English maiden of seventeen years was inspired to produce a singularly ferocious romance, entitled The Viper of Milan, which attracted considerable comment at the time, chiefly on account of its incongruous authorship.

Now this same young woman of medieval sympathies has delivered herself of a second romance of the tigerish type, and one even more terrifying than was its predecessor—perhaps because the arch assassin this time is a woman instead of a man.

The scenes in The Sword Decides are laid in the fourteenth century, and the story is founded on the calamitous and sinister events in the career of Queen Giovanna of Naples, after that august, handsome and conscienceless lady had wedded, with half-veiled contempt, the uncouth Andreas of Hungary. Poor Andreas had a hard time of it from the beginning, but being after all a most unpleasant brute, who was wont to weep copiously when trouble sore beset him, he quite fails to arouse our sympathy even when he meets an awful death at the hands of fifteen assassins hired by the queen. The description of this grusome tragedy, by the way, is instinct with power and realism.

King Ludovic comes hot-foot to Naples to avenge the murder of his brother, and succumbs at first to the wiles of the queen. Subsequently the monarch dallies with some fair dames of the court, and then we have chapters teeming with jealousy, rage, intrigue and more murder, which last the king escapes, together with the plague, by a sudden and well-timed flight to Hungary.

The story is crude, exaggerated and gloomy, but withal this grim romance holds the reader's interest from beginning to end. When Miss Bowen gets out of her teens and learns the virtue of restraint, she is likely to do some remarkable work.

THE TESTING OF DIANA MALLORY. By Mrs. Humphry Ward. Illustrated by W. Hatherell, R. I. Harper & Brothers. $1.50.

In our opinion Mrs. Humphry Ward's latest novel is the finest product of her literary gift that we have read. In fact, The Testing of Diana Mallory, in so far as it is concerned with portrayal and spiritual development of the character of the heroine, is very nearly, if not quite, a work of genius. The feminine creations of this author that we recall most intimately were undoubtedly aristocrats by birth and training. They lived and moved in a rarefied atmosphere, had little, if anything, in common with the workaday, larger world of men and women who have to struggle against odds to reach their various goals, and were therefore neither deeply stirred nor tempted as are ordinary mortals. Diana Mallory resembles Mrs. Ward's earlier heroines in that she is instinctively refined and absolutely well-bred, even if some of her forbears, to say the least, were not numbered amongst the elect. But while it is true that this orphaned English girl, with her gentle companion, leads a life that in its general aspects is peaceful and secluded to a degree, yet does she justly merit a place amongst the really great and vitalized women of modern fiction. This is because of the idealized and absorbing love that comes into Diana's life, almost like the realization of a beautiful dream, to be afterwards, indeed, cruelly marred, but never obliterated, and culminating in a spontaneous act of self-abnegation for the sake of a man who, to the reader, must seem unworthy of the devotion of a woman so tender, so sweet, and withal so strong. Some of us, indeed, may think it a pity, as well as highly unnatural, that a man so weak and unstable as the superficially brilliant Marsham could inspire a thoroughly sane and high-minded girl like Diana with such a deep and loyal love as was hers.

Nevertheless, for our part, we confess to being convinced, since we know that Oliver Marsham had honestly loved Diana from the beginning. Moreover, when lying on his lonely sick bed at Tallyn Hall, nearly blind and tortured with neuralgic pains, brooding over his wrecked political ambitions, he suddenly realized that Diana had come to him in his misfortune simply because she could not help it—from that supreme moment mutual happiness and love should have blessed the union of these two as husband and wife.

As usual with this author, a large part of the action of the story takes place in stately English country homes, amid picturesque landscapes, that are described with minute detail and the charm of a sympathetic appreciation. The same quality is apparent in the record of a visit to Assisi, in Tuscany. Politics, of course, plays an important and interesting part, and in the figures of Sir James Chide and Ferrier—each of whom reveals rare delicacy and tact in his affectionate solicitude for Diana—are presented two admirable studies of British statesmen of the highest class.

Many of the minor characters are drawn with a skill that indicates a keen knowledge of human nature. Lady Lucy Marsham, proud, self-righteous and narrow, Mrs. Fotheringham, her egotistical, ill-dressed suffragist daughter, Fanny Merton, Diana's hopelessly vulgar cousin from the Barbadoes, are all analyzed with pitiless accuracy. For the first time in her life, too, Mrs. Ward actually reveals a sense of humor. The reader will testify to the truth of this statement after he has made the acquaintance of Lady Niton, or more especially of that delightful village couple—Dr. Roughsedge, delicious old cynic and savant, and his motherly, kind-hearted wife. If Mrs. Ward in the future is enabled to write a greater novel than Diana Mallory, her fame will stand more than a fair chance of surviving her death.

THE GREAT MISS DRIVER. By Anthony Hope, Author of Tristram of Blent, Double Harness, Helena's Path, Love's Logic. The McClure Company. $1.50.

Mr. Hawkins still preserves the autobiographic form in which he had his early triumph as author of the Prisoner of Zenda, but The Great Miss Driver in no other particular recalls that first success. It is a story of modern English country life of which the central figure is an heiress, a girl of unconventional directness, and singular personal power. Few recent stories have opened better, for the first chapter engages the reader's interest, and puts him in possession of the facts upon which the story is based. Thence onward plot and characters unfold with unpausing interest. There is plenty of adventure, romantic, if you will, but not too highly improbable, and there are scenes of thrilling dramatic interest such as made the Prisoner of Zenda the parent of a hundred feeble imitations. The closing chapter finds everyone in calm waters, and even the autobiographic narrator, whom we at first supposed likely to turn out the conventional hero, an object of genuine interest. The Great Miss Driver is a most workmanlike piece of fiction, in all its parts much above the average of current novels.

THE NEWEST BOOKS

George P. Upton, favorably known to music lovers of the country by reason of his books in aid of those who would know something of composers and their work, has put three of his volumes, those on standard oratorios, cantatas and symphonies, into one entitled The Standard Concert Guide. This new volume, issued by A. C. McClurg & Company, of Chicago, at $1.75, has nearly 500 pages, and contains portraits and sketches of some of the most eminent composers, living and dead. The chief works of these masters are discussed briefly, and the appendix has a long list of prominent musical organizations. There is also a useful index. It is extremely interesting to note the characteristic national traits in the faces of the musicians portrayed—the idealism of the German masters, the almost business-like faces of the Englishmen, the regular features of the Italians, the conventionality of the Frenchmen.

Here comes Miss "Olive Green" once more with a cookbook, this time How to Cook Meat and Poultry (Putnam's Sons, 27 West 23d St., New York, $1), the sixth in her series, which is to extend to ten volumes. The author opens with a call for a new animal, but nowhere in her comprehensive little book do we find directions for cooking the delicious raccoon, the rich opossum, or the sweet and clean muskrat, and has the lady ever come across the elaborate recipe for roasting that prime delicacy, elephant's foot? As usual with the lady in question, the recipes for cooking and preparing particular articles run into the dozens, scores and hundreds. She treats of poultry, lamb, pork, veal, beef, and then gives more recipes for cooking them all over again after they have once appeared upon the table. There are blank pages for additional recipes, and there is a sufficient index.

Mr. Harrison Gray Fiske's version of Molnar's play, The Devil, has been made into an exceedingly readable novel by Adrian Schade van Westrum, and G. W. Dillingham Company, of New York, publish it at one dollar. The illustrations, made photographically from scenes on the stage, are more satisfactory than such pictures usually prove. The dialogue is natural, and the narrative portion is done with taste and restraint. This notion of the evil principle incarnate in a human being has haunted literature for centuries, and has engaged the art of a few conspicuously great writers. Fortunately, it is a myth, but, unfortunately, every man must have at some crisis felt the devil within him. It used to be said of a bad child, "He has the devil in him as big as a calf."

The veteran English vocalist, Sir Charles Santley, has written an interesting and useful little handbook entitled The Art of Singing and Vocal Declamation (The Macmillan Co., $1.25 net). Of the sixteen chapters comprising the volume, the first three, entitled, respectively, Advice to Young People Desirous of Joning the Vocal Profession, Of the Qualifications Necessary to Form a Singer, and On the Choice of a Master, are the most important to the student. It is a bit paralyzing, though, to be informed in the last that there are no less than 10,000 vocal teachers in London alone, trying to make a living. A brief chapter on The Use of Tobacco contains an encouraging message to all victims of the habit. In fact, Sir Charles declares that, from his own experience, smoking actually has the effect of making the voice clear. Moreover, he has never known any singers, but two or three indifferent ones, who did not smoke.

Bound in heavy super-calendared paper in the Laurel Wreath Series of E. P. Dutton & Co., with beautiful illustrations, in color, are: Longfellow's The Building of the Ship, and The Legend Beautiful, Gray's Elegy, Fitzgerald's Rubaiyat of Omar Khayyam, Auld Lang Syne and Other Poems, Tennyson's A Dream of Fair Women and The May Queen, Emerson's Friendship, and Elizabeth Barrett Browning's Sonnets from the Portuguese. Two of the more elaborate Nister productions are: Kingsley's Water Babies, with six color plates and seventy half-tone illustrations by Arthur Dixon, and Our Own Story Book, containing nearly one hundred tales by various authors and illustrations by five different artists.

A volume in Mosher's Old World Series is Hazlett's Liber Amoris, or The New Pygmalion, in which the English critic tells of his passion for a commonplace little slavey, a book that has long been held of unusual interest as a contribution to the psychology of love. William Marion Reedy contributes an introduction in which he cannot quite resist the obsession of that favorite phrase "purple patches," so frequently used by current critical writers though he mercifully uses a variant, "purple passages."

RECENT FICTION

A Rather unusual story of romance and adventure is Van Zo Post's Retz (The McClure Co., $1.50). The hero, young Albrecht von Retz, leaves the ancient castle of his forbears and journeys to Bruges to advance his fortunes at the brilliant court of the Duke of Burgundy. He plunges with equal zest into fighting, lovemaking, sport, mad pranks and the acquisition of profound learning. Naturally, Retz led a busy life in Flanders, but seeking a wider field for his boundless activities, he called together his "Shadows" (a quite invincible company of swashbucklers and good fellows), and proceeded to the troubled realm of France, where he offered his services to King Charles, whom he replaced on the throne by force of arms and diplomacy, and then, after the death of Charles, married the queen, became Constable of France and helped bring up the Dauphin.

Emery Pottle's Handicapped (John Lane Co., $1.50) is an improbable, rather crude novel of the "sporty" set that frequent the Shinnecock Hills in the summer. The hero is a horse trainer and jockey, like his unworthy father, who had made a runaway match with a foolish maiden of wealth and social position. Donovan O'Hara was so handsome that nearly all the women in the story fell in love with him, and being properly appreciative of feminine attentions, he was quite unable to concentrate his thoughts on his business. At all events O'Hara met with a tragic accident when he rode in a hurdle race at the annual Horse Show in Madison Square Garden, as has been very dramatically set forth by the author in the last chapter. Handicapped is not without a certain "horsy" interest that may appeal to a limited circle of readers, but as fiction it is a singularly futile piece of work.

Harold Morton Kramer's The Castle of Dawn (Lothrop, Lee & Shepard Co., $1.50) has nothing to do, as one might guess, with the Rhine, Norman England, Spain, or, in fact, any part of the old world. The castle in question was a large, sumptuously appointed log cabin erected on a plateau in the Ozark Mountains of the middle west. A large glass ball surmounting the tower caught the sunrise glow with marvellously beautiful effects. Hence the name.

The hero, a keen-witted Chicago newspaper man, sent out to expose the land-grabbers in Texas, is kidnapped under a mistaken impression by a gang of conspiring revolutionists from South America, and conveyed, blindfolded, to the castle. Subsequent happenings are what may properly be expected in "a story of love, recklessness, intrigue and bravery." The Castle of Dawn is a lively tale, although it bears but slight relation to literature.

The Last Duchess of Belgarde (Appleton, $1.25), by Molly Elliot Seawell, is a romantic and highly idealistic picture of life among the French aristocrats during the great Revolution. Of course, the author does not know how dukes and duchesses of 1789-1794 thought and felt, but she has given a pretty exemplification of how they may have thought and felt. Her little Duchess Trimousette, with her plain, serious face lit with great, deep black eyes, is a sweet thing, and if one finds it hard to believe that anything could have made an ideal husband of the Duke, no matter for that, since it is not difficult to forget human probabilities and see as the author would have us see.

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

FRench designers continue to bring out fresh girdles and sashes, every importation showing new ideas in these fascinating accessories. In the first of today's sketches appears a lovely garniture of this sort, which may be adjusted either at the waist line or just beneath the bust. The belt portion is made of a new fabric, known as chiffon elastic, so that it accommodates itself to a perfect fit in whatever way it is used. It is fully six inches broad and very lustrous, and thus exactly matches the bengaline silk of which the sashes are made. These hang from a handsome cut steel buckle, square in shape with a velvet centre. On the ends there are elaborate scrolls in steel studdings of particularly good workmanship, each bead fastened through to the reverse side, so that there is no danger of their rubbing off. The disposition of the pattern is generous, and the whole effect rich and substantial. Heavy silk fringes are used as finish. Many women prefer articles of dress as Christmas gifts, since practical donations add to their wardrobe luxuries that they otherwise could not afford. The belt shown costs $27.50. No two models are exactly alike, but others on this order are procurable at $34.50 and $36.50.

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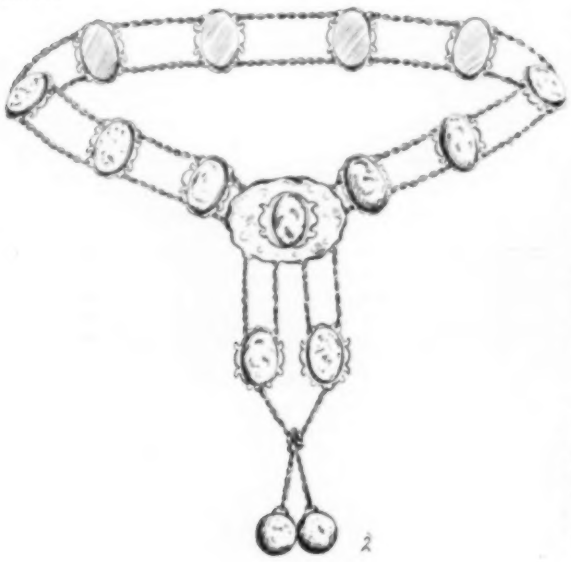
METAL BELTS

are being brought forward, chains that hang loosely on the straight up and down gowns. One of these is reproduced in the third drawing. Lozenges of brass, joined by slender links, are acid stained to a dull green. At the side there is a large plate from which hang green balls in some composition of dull finish. Price $4. Other metal belts cost $3.75 and $4.75. An oxidized silver girdle with dangling tassels of silver beads is to be had for $1.95. Many in gilt, both dull and bright are shown.


2

VEIL PINS

In the third illustration is given the design of one of the new veil pins, which sell in pairs, rhinestone mountings on a small, crinkled hair pin of imitation shell. They serve to pin the veil to the hair at the sides, and are most fetching. The coronet design cost $2 each, or $4 the pair. Bowknots are good, and sell for $2 each. Butterflies are to be had for $1.50, while a good-sized single pearl is procurable at $1.

NEW HAIR PINS

An ornament such as that chosen for the fourth drawing is an entire novelty for the decoration of the coiffure. A good-sized tortoise-shell shaft is topped by a lovely cabochon aqua marine, surrounded by two rows of extra-quality brilliants set and hinged in sterling silver. The effect of a pair of these pins, placed among the coils or curls of a low coiffure is very good. Four dollars are asked for a single pin. The same is to be had in amethyst. A lovely jewel of this sort is a flat pearl, larger than a twenty-five cent piece, outlined with one row of small rhinestones.

GRECIAN HAIR BANDS

are a most becoming mode, and in no form are they more charming than in Roman pearls and brilliants, such as the original of the fifth sketch. These flexible wire bands are strung with pearls, a good-sized rhinestone in silver following every fifth one. Where the ends meet there is a cluster of pearls and diamonds set in a circle. This may be used either across the front of the head, or at the back, under the knot. Three rows cost $7, and two rows, quite as effective in the hair, sell for $6.

MOURNING WRITING PAPER

comes in a very good linen finish, five quires and one hundred envelopes at $1.45. There is a choice of several width borders, and two sizes of note paper. This is excellent value for mourning stationery, as it is usually far more expensive than the ordinary kinds.

ALBATROSS,

suitable for wrappers or dressing sacks, is to be had in a large range of colors at 48c. the yard.

PLAIN SILVER PICTURE FRAMES,

large enough for cabinet photographs, sell for $4.95. The shape is square.

SILVER GILT MESH PURSES,

roomy enough for both bills and change, are procurable at $4.50. The grade is excellent, the gilt wearing for a considerable period if used with any sort of care. The purse has an oval frame at the top, and hangs from a chain.

TAGS FOR GIFTS

are inscribed with appropriate designs and sentiments. One of the prettiest shows an embossed poinsetta in red and green. The paper used for these is strong and smooth, a good writing surface. An envelope containing twenty costs 10c. Smaller tags come in bunches of one hundred.

COIN CARDS AND COIN BOXES

afford a dainty way of presenting a gift of money. Cards with holly motifs, for either a $2.50, $5 or $10 gold piece cost 10c. The boxes are exquisitely made with a depressed pad on the inside of white velvet, and on the outside have either a holly and berry design or are finished in red or white imitation leather. These come for coins up to a $20 gold piece, or in combination boxes to hold from $25 to $100. Price 25c. each.

WRAPPING PAPER

for Christmas packages, printed in holly, adds greatly to the festal look of things. Sheets 24x30 cost 60c. the quire.

GOLD AND SILVER TINSEL CORD

sell for 10c. in 10-yard spools. Large half-pound spools cost 75c.

WHITE PASTEBOARD BOXES,

beautifully finished, exactly made, come in all sizes and shapes, from ring boxes up to those to hold large pieces of glass or silverware. Prices vary according to size.

GUMMED RIBBON

is a new idea for fastening Christmas parcels. It comes on 25-yard spools for 10c, in red, green and gold.

HOLLY DOILEYS,

a dozen in an envelope, come at 5c., 10c, and 15c., measuring from 6 to 12 inches in diameter. The same come in American Beauty and poinsetta patterns.

LEATHER WATCH FOBS

are a pleasing gift for boys at school or for young girls. At one of the noted shops dealing in English leather novelties these are to be had in either black or tan leather, with any two letters in brass monogram, from $1 upwards. Gold-filled monograms of various design may be had at advanced prices, as well as solid gold.

PEWTER WARE

Interest in pewter has revived of late, and its charm for decorative purposes is widely appreciated. Practically, it is most serviceable for household use. In Colonial and Old English designs it comes in table pieces and bedroom sets at reasonable prices. One of the latter, including waiter, a fat, low pitcher, candlestick, watch-holder and cut-glass tumbler, costs $10.50. Separate water pitchers sell for $3, and waiters run from $1.75 to $16, according to size. Tea sets of five pieces are to be had for $17.50. Tea caddies at $1.25 are quaint and graceful in shape. Beer mugs with glass bottoms are a nice gift for a man, and are procurable at from $1.25 to $3. Meat dishes are particularly serviceable in this ware, and are to be had from $2.75 upwards.

AMONG THE LEATHER GOODS

shown at a leading dealer's there are several novelties and small articles at very moderate prices. Check book covers come at $1.50. A set of four tiny recipe books for chafing dish, salads, sandwiches and cocktails, in a leather case, cost $4.75. Another good article in the collection is a silver matchbox holder in a leather case, with five extra boxes of matches. Price $3.50. Bill-folds range in price from $2.50 up, and diary covers, with separate fillers for each month, sell for $3 and higher.

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SILVER ARTICLES FOR THE BABY

Brush and comb, sterling, either plain or engraved, cost from $2.25 to $8. Rattles in a silver and pearl combination vary from $2 to $10 in price. A dear little one shows two Teddy bears, with paws uplifted, holding a bell. This is mounted on a mother-of-pearl shaft. Knife, fork and spoon in a set cost $6.50 to $10, and food-pushers, $2 to $5. Very handsome porringers come as low as $8, and bowl and plate together are to be had for $13.50 in sterling silver. These prices are remarkably low, as the goods are the output of one of the largest and best known houses in the city.

STERLING SILVER SPURS

for the horsewoman are $8 and upwards. Crops and whips are from $4.50 to $50.

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CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W-A=Waldorf-Astoria.

Chaminade—Farewell Appearance—15 Dec.; 2.30 C
Elman Violin Recital—17 Dec. Aft... C
Elmendorf—20 Dec. C
Adele Marguiles Trio—19 Jan., 23 Feb. ..... M
Musical Art Society—17 Dec., Eve... C
Olive Mead Quartet—19 Dec., 11 Feb. M
Oratorio Society—26 Dec., Aft..... C
Oratorio Society—29 Dec., Eve..... C
People's Symphony Concerts. F. X. Arens, Conductor—18 Dec., Eve.... C
Symphony Concerts for Young People, Frank Damrosch, Conductor—19 Dec., Aft..... C
Symphony Society of New York. Walter Damrosch, Conductor—27 Dec., Aft. C
Wullner Song Recital—18 Dec..... M

OPERA THIS WEEK

Metropolitan

Thursday—17 Dec. Double bill, Le Villi and Cavalleria Rusticana, with Alda, Bonci and Amato and with Destinn, Gay, Caruso and Amato.

Friday—18 Dec. Tristan und Isolde, with Fremstad, Homer, Schmedes and Feinhals.

Saturday—19 Dec. Matinee: Lucia di Lammermoor, with Sembrich, Bonci and Campanari. Night: Carmen, with Gay, Farrar, Martin and Note.

Manhattan

Friday—18 Dec. Tosca, with Labia, Constantino and Sammarco.

Saturday—19 Dec. Matinee: Boheme, with Melba, Trentini, Taccani and Segurola. Night: The Juggler of Notre Dame, with Garden, Renaud and Dufranne.

CONCERTS TO COME

ON Thursday afternoon, 17 December, at three o'clock, Mischa Elman will give a violin recital at Carnegie Hall.

PROGRAMME

I. Symphony Espagnole.....Lalo
Allegro—Andante—Finale.
II. (a) Andante and Allegro.....Bach
(b) Sonate E major.....Handel
Adagio Cantabile—Allegro—Largo—Allegro non troppo
III. Suite .....Sinding
Presto—Adagio—Tempo giusto
IV. (a) Ave Maria....Schubert-Wilhelmj
(b) Hungarian Dance.....
Brahms-Joachim
(c) Jota .....Sarasate
Waldemar Liachowsky at the piano.

Symphony Concerts.—The Christmas Concert of the Symphony Concerts for Young People, under the direction of Mr. Frank Damrosch, will be given in Carnegie Hall on Saturday afternoon, 19 Dec., at 2.30 o'clock. Mr. David Bispham will sing the Christmas Songs and will be the Narrator in "The Children of Bethlehem," the cantata by Gabriel Pierné.

PROGRAMME

Part I
The March of the Kings.....Liszt
From "Christus."
Christmas Songs.....Cornelius
Der Christbaum
Die Könige
Christus der Kinderfreund
Das Christkind
Serenade from "The Childhood of Christ" (For two flutes and harp.) Berlioz
Stille Nacht! Heilige Nacht!
Old German Christmas Carol.

Part II
"The Children at Bethlehem."
By Gabriel Pierné.
Part I. The Plain:—The pasture-lands surrounding a village. In the winter twilight a group of Shepherd Children are watching their Flocks.
Part II. The Stable.

Dr. Ludwig Wullner, the German lieder singer, will give his third song recital on Friday evening, 18 December, at Mendelssohn Hall.

PROGRAMME

Part I
Nachtstuck (Mayrhofer) .....Schubert
Prometheus (Goethe) .....Schubert
Part II
Dichterliebe (Heine) .....Schuman
Part III
Three Ballads.....Loewe
(a) Die Lauer (Mickiewitz)
(b) Der getreue Eckart
(c) Hochzeitlied (Goethe)
Part IV
Deutsche Volklieder (40 be selected). Brahms

MME. BLOOMFIELD-ZEISLER'S RECITAL

MME. Fanny Bloomfield-Zeisler's recital at Carnegie Hall Saturday afternoon, 12 December, was characterized by her usual musical and technical ability. Her programme, including selections from the early French school, Schumann and Chopin, as well as the more modern French school, closed with the much played Paraphrase on Tschaikowsky's opera, Eugène Onegin, arranged by Pabst.

The Gavotte and Variations by Rameau, carefully and daintily colored and excellent in precision and clearness, was followed by La Fleurie by Couperin, which was especially interesting to students because of the remarkable tone value given it. Couperin, who so distinctly influenced Bach, is an unusual, but, nevertheless, enjoyable addition to any programme.

Of the entire programme, the pianist was at her best in the Chopin numbers given, the Fantasie, opus 49, being played with exquisite feeling and seriousness. One of the numbers was a novelty, a Debussy Prelude, entirely Oriental in its effect.

EXHIBITIONS NOW ON.

New York. Fine Art Gallery. Annual winter exhibition of the National Academy of Design. Oil paintings and sculptures. Until 9 Jan.

Ehrich's. Collection of paintings by Early Dutch and Flemish Masters. Until 31 Dec.

Knoedler's. Rare old mezzotints and stipple engravings.

National Arts Club. Second annual exhibition of Arts and Crafts by the National Society of Craftsmen. Until 31 Dec.

Bonaventure's. Prints of XVIII Century coiffures and costumes, fans, books, etc.

Salmagundi Club. Water colors by artist members.

Clausen's. Landscapes by Edward Gay. Until 4 Jan.

Montross'. Recent pictures by Childe Hassam. Until 26 Dec.

Lauthier's. Portraits of court beauties by old English and French Masters, and other paintings.

Fishel, Adler and Schwartz's. Paintings of Holland and France by Frank Townsend Hutchens. Until 19 Dec.

Astor Library. Illustrations of architectural ornaments by sculptors of Prague, and colored reproductions of Russian embroidery.

Lenox Library. Historical exhibition of artistic lithography; and the Milton exhibition, containing 150 portraits of the poet.

Keppel's. Etchings by Sir Seymour Haden, and Thomas R. Manley. Until 2 and 9 Jan., respectively.

Oehme's. Water colors by Mrs. W. J. Stillman.

Wunderlich's. Collection of color prints by Arlent Edwards.

American Art Galleries. Religious Paintings by Henry O. Tanner.

Brooklyn. Pratt Art Club. Oil paintings and sketches by Christopher Saponoff. Until 23 Dec.

Chicago. Art Institute. Arts and Crafts Society. Until 22 Dec.

Indianapolis. John Herron Art Institute. Twenty-fourth annual of the Art Association of Indianapolis. Until 4 Jan.

Philadelphia. Art Club. Nineteenth annual exhibition of Art Club of Philadelphia. Oil paintings and sculpture. Until 20 Dec.

Pennsylvania Academy of the Fine Arts. Sixth Annual Philadelphia Water Color Exhibition. Until 20 Dec.

Pittsburg. Carnegie Institute. Water color drawings by Hopkinson Smith. Until 23 Dec.

St. Louis. Art Museum. Thirteenth annual traveling exhibition of the Society of Western Artists. Until 26 Dec.

Washington. Corcoran Art Gallery. Second contemporary exhibition of American oil paintings. Until 17 Jan.

Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints, and Japanese prints, illustrating Japanese feminine costumes of the 17th, 18th and 19th centuries.

Worcester. Art Museum. Water color and tempera paintings by Alexander Robinson. Until 20 Dec.

EXHIBITIONS TO COME.

New York. Knoedler's tenth annual of the American Society of Miniature Painters. 23 Jan. to 6 Feb. Exhibits received only on 16 Jan.

Metropolitan Museum of Art. Special exhibition of German Art. Opens 4 Jan.

Chicago. Art Institute. Thirteenth annual of Society of Western Artists. 5 to 24 Jan.

Indianapolis. John Herron Art Institute. French Chateaux, by Alson S. Clark; drawings by Josephine Pitkin and pictures by The Eight Painters. During Jan.

Pittsburg. Carnegie Institute. Thirteenth annual of the Society of Western Artists. 1 to 21 Feb.

Philadelphia. Pennsylvania Academy of Fine Arts. 104th annual of oil paintings and sculpture. 31 Jan. to 14 Mar. Exhibits received to 5 Jan.

SECOND EXHIBITION OF THE CORCORAN GALLERY OF ART

THE most important event of last week was the opening on Monday of the Second Exhibition of Contemporary American Paintings at the Corcoran Gallery of Art in Washington. About four hundred paintings are shown, and as they are hung in a double row in all the second floor galleries, except that which contains Senator Clarke's loan collection, none are "skied" or suffer from lack of light or from crowding. It will be recalled that the pictures at the former show, held two years ago, were exceptionally fine, and by many these are considered to be of an equally high order of merit, although perhaps there are fewer really great examples in this than were in the first exhibition.

The prize winning pictures, which were announced in Vogue last week, naturally create most interest, but it can hardly be said that they are more deserving of praise than many of the others. However, the awards have met with general approval—the members of the jury having debarred their own paintings from the competition, as well as pictures painted more than three years ago and pictures having previously received equivalent awards.

The picture which received the first prize of $2,000 is a landscape called The Island, by Edward W. Redfield of Philadelphia, and shows a winter scene with snow-covered ground and bare trees outlined against the sky. The Guitar Player, by Joseph Decamp of Boston, which was awarded the second prize of $1,500, shows a young woman in a low neck gown with lights and shadows strongly contrasted.

BACK VIEWS OF GOWNS SHOWN ON MIDDLE PAGE

SEEN ON THE STAGE

FRITZI SCHEFF IN THE PRIMA DONNA

Fritzi Scheff is once more installed in a Broadway house, where it seems likely she will remain for some time to come. Those who witnessed and heard the first performance of Miss Scheff's new opera, The Prima Donna, at the Knickerbocker Theatre, declare that the performance is worth going far to attend, and there will be many others inclined to feel in a similar way about it.

The sprightly Miss Scheff is fitted out with all the necessary things which enable her to delight her audiences. She wears all sorts of beautifully made clothes—long and short—and she plays her drum, sings her songs and trips about with as much verve and abandon as has been her wont in time gone by. She is the star from the first moment of her entrance to the dropping of the curtain.

Victor Herbert has written a quantity of tuneful and catchy music, and has scored his numbers with charming color effect. The music is enlivening and soothing, at just the right moments, and the standard which he has established in other written works has been reached in this, his latest given to the public. Henry Blossom, too, has turned some bright lines and told a story which is entertaining, even though the theme is not remarkable for its departure from the conventional. And there are many handsome costumes, pretty girls and attractive scenes which please the eye.

The Prima Donna is all about a prima donna who is masquerading as a singer in a small French café, and about the adventures which befall her. She falls in love with an army lieutenant, who in turn helps along matters by falling in love with the singer. But the lieutenant's superior officer also appreciates the charming qualities of the little woman, and there immediately ensue complications of such serious nature as to suggest a duel and all that sort of thing. But the prima donna has tact and also good fortune, and before the curtain falls she has smoothed out the tangles and provided a way out of it all, and she disappears with the man she loves walking by her side and everybody concerned quite contented.

I'll Be Married to the Music of a Military Band, Everybody's Girl Looks Better to Me Than Mine, That Is Love, and A Soldier's Love are some of the numbers—solos and concerted—which were particularly striking. Donald Hall, William Harcourt, Jules E. Sullivan and William J. Ferguson were some of the many principals who were capable. It is an interesting comic opera, as the management terms it, and the management further declares it is a "blown in the bottle" American-made affair.

THE HENRY MILLER ASSOCIATE PLAYERS IN THE WINTERFEAST

Charles Rann Kennedy has again demonstrated his ability as a writer of serious drama, his tragedy, The Winterfeast, receiving its initial production in New York at the Savoy Theatre a few nights ago. It is not the easiest task imaginable to adequately grasp all the significances reflected in this play and to properly weigh their value at a single hearing, but, in the main, the impression left is favorable, despite the sombre tone which envelops what Mr. Kennedy has given.

The Henry Miller Associate Players number able and serious-minded members, and while they undoubtedly face unusual difficulties in having roles of such weighty character to interpret, they acquit themselves with distinct credit, and Mr. Miller is doing the stage a real service in attempting undertakings which, at the outset, carry tremendous difficulties.

The Winterfeast is a tragedy of admirable spiritual and pictorial beauties, and despite the fact that its close leaves but two characters alive—the remainder having met death—and that it is rather too long, the value of the play forces itself upon all who are willing to think and to appreciate its trend. The story is told with decided literary skill, and the influence of Fate and the dread of superstition are important factors. The action moves steadily and naturally toward the inevitable conclusion, during which the author has woven his fabric with artistic coloring and rare acumen for proper light and shade. It is an impressive play, and, like The Servant in the House, which proved Mr. Kennedy's ability, it affords the mind something of moment on which to reflect.

The period of action is laid in 1020 A. D., a few years after Christianity began to dispute the reign of Thor and Balder. Thorkel, the old Viking, has been a Skald, a singer and poet. Unlike Bjorn, a foster brother of Thorkel's son Valbrand, he is not fitted for the sturdy fighting of the times. Herdisa, a beautiful woman, has voluntarily told Bjorn of her love for him and placed upon his arm a bracelet in token of her declaration. Thorkel and his two sons have sailed away to a new country, Vineland, the father returning later, with one of his sons, Valbrand, to tell Herdisa that Bjorn has scorned her love.

Some twenty years have elapsed since this happening, and Herdisa is then the wife of the poetic Valbrand. A turncoat priest, Ufeig, has stirred up the old story through mischievous utterances, and he goes to Thorkel and Valbrand, who have turned to the arts of fighting, assuring them that he will keep secret the fact that Bjorn is still alive and that the message was not the truth.

This all happens on the night of the winterfeast, when the lovely daughter of Herdisa, Swanhild, is to dream of the sweetheart who is to come, and for whom she yearns. The mother prepares a chair for the approaching guest, all unconscious of whom he will be. It is a strong situation, and one feels the tragedy in the air when the horn blast announces the visitor's arrival. When Bjorn enters he is received with distant formality, and in a scene of great power he learns of the deception which has been practised. He tells Herdisa that although he has been married to another in a far-away land, she is the one whom he has loved, and the woman sends him forth to wreak vengeance on his foster brother.

By means of a skillful handling of what immediately follows, Herdisa is given to understand that her husband is the one who has been killed, and this causes a change to occur in her heart, which now beats alone for Valbrand. Now another character enters, the son of Bjorn, who is received by Swanhild with affection, for she looks upon him as her sought-for lover. A tender scene between the two is interrupted by the appearance of Herdisa, who demands that the young man kill the slayer of Valbrand, which he swears to do, on the hilt of his sword. Learning, however, that it is his father whom he believes he must slay, he asks release from the compact and falls on his sword, dying. A short time after Herdisa and her daughter die, and it then appears that it was Bjorn who was killed. More tragedy is added to that which has gone before when Valbrand learns of the disaster which has befallen the members of his household, and he, too, takes his life. Thus is left only the aged Thorkel and his enemy the priest, Ufeig, who together bemoan the bitter action of Fate.

Edith Wynn Matthison played Herdisa with rare sympathy and beautifully suggested feeling. She read her lines with perfect meaning and eloquence, and presented a picture of tenderness, strength and beauty. Walter Hampden, Robert Cummings and Arthur Lewis played with intelligence and understanding, and though Frank Mills was adequate, he is less at home in such roles as that of Valbrand. Ben Field, too, did excellent work, and Gladys Wynne made a pretty picture as Swanhild.

ANNIE RUSSELL

Who has returned to New York after several years' absence, and is now playing in The Stronger Sex, at Weber's Theatre.

ANNA HELD IN A NEW ROLE

Anna Held playing the title role in a theatrical performance called Miss Innocence is quite as amusing as the funniest line in the piece. But she is playing it, and those who have gone to the New York Theatre to see it all—and, possibly, to experience a new sensation—appear favorably impressed.

An Anna Held show is like a circus. When you have seen one you have seen them all. There may be new situations, songs, lines, costumes and show girls, but there will always be the same Anna Held doing the same things in the same old way, and—Charles Bigelow.

There is n doubting Florenz Ziegfeld's ability to provide gorgeous color schemes and handsome costumes for the feminine portion of any performance for which he is responsible. In Miss Innocence there is all this, and plenty of life and action. But there is nothing especially new in the idea of the adventures of a Broadway girl in Paris.

Miss Held works her eyes, her inflection, her voice and herself without varying from the set methods which she has used ever since she first appeared in this country—and that was some years ago. She wears stunning clothes, and poses and smiles. She appears to be anything but an Innocent Abroad; there is too much wisdom in the arching of her eyebrows for that. However, she endeavors to make you think she is appearing innocent.

There are some good musical numbers,

the Yankiana Rag among them, and a ballet number which is very effective. Then there are plenty of good-looking show girls and some clever principals. Lawrence D'Orsay in musical comedy seems odd, but Mr. D'Orsay is there, and he appears as himself with the same easy skill which characterized his work in straight drama.

MIMI AGUGLIA

Who is presenting Sicilian plays at the Broadway Theatre

DIXEY IN A HOMELY COMEDY

Mary Jane's Pa is an odd title for a play, but as the play itself is odd, the name fits rather well. It is a simple sort of dramatic mixture, this homely representation of life in a small Indiana town, but its comedy and characters are wholesome and interesting.

Henry E. Dixey—not as The Devil, this time—has a queer part as Mary Jane's Pa. However, it fits him, or rather he interprets it with such easy grace and so keen a twinkle of appreciative humor in his eye, that it rings true. The situation in which Dixey is placed, of doing the family cooking, is ludicrous, and done by a less skilful player might easily be ruined.

Mary Jane's Pa, some years prior to the opening of the scene in the first act of the play, left his wife and children, and his newspaper in Gossport, Indiana, for other seemingly more alluring fields. His wife, Portia Perkins, being fashioned of stern stuff, takes the vacant editorial chair and proceeds to make herself a political and a social power in the community. It is in this independent state that the wandering Perkins finds his helpmeet upon returning home, and the situation is not the best possible for hearty welcome to the prodigal.

Being cast in a practical mould, Portia passes over the delinquencies of her poetic and philosophically inclined spouse, and decides that if he can demonstrate a culinary usefulness he may yet work back into his old position as a half-head of the family. The idea, of course, is preposterous, aside from carrying strong improbability, but it carries a mild sort of amusement, and Mary Jane's hand in the reuniting of the family—for Mary Jane is a lovable little thing—helps. There are several characters whose real existence one must strive hard to imagine, but there are commendable features in Mrs. Edith Ellis Baker's play. Aside from Henry E. Dixey, Anne Sutherland, as Portia, and Gretchen Hartman, as Mary Jane, the players were not above the ordinary in point of excellence.

ANNA HELD AS MISS INNOCENCE

A new role for Miss Held

GOSSIP

Annie Russell, who is famed for her pretty interpretation of gentle roles, has returned to New York after several years' absence, and is now appearing at Weber's Theatre in The Stronger Sex. Although Miss Russell actually flourishes a pistol in a moment of excitement, she confesses in the end that it was not loaded and one forgives her at once for this momentary lapse from the traditional ladylike role we have come to associate her with. The Stronger Sex is a story of smart life in English society of today and it is made up of clever lines and fashionable clothes in much the same style of the usual society drama. Miss Russell plays the role of a well bred American heiress who marries an Englishman for love and learns on her wedding day that he has married her for her money. In the end, of course, the husband is desperately in love with her, but before he is able to convince her of his sincerity he has been made to squirm through a year of humiliation at the hands of his American wife. Oswald Yorke plays the husband.

Following the run of The Patriot at the Garrick Theatre, the company now playing it will go to London, where the play will be presented at the Comedy Theatre. Dion Boucicault will assist William Collier in the staging.

Percy Williams has bought property at Melrose avenue and One Hundred and Forty-ninth street where he will erect a theatre, ground to be broken in the spring. This will be the third house in Manhattan controlled by Mr. Williams which is given entirely over to vaudeville.

Clyde Fitch's new comedy, The Blue Mouse, shows the author in an advantageous line and the play which is at the Lyric Theatre, provides a role for Mabel Barrison somewhat different to those in which she has been seen recently.

A Gentleman from Mississippi has rounded out a hundred performances at the Bijou Theatre. The occasion was marked by the giving of souvenirs to the ladies in attendance. There is no abatement of popular interest in the Rhodes-Wise play of Washington intrigue.

Miss Grace George has made up the cast of her new vehicle, Give and Take, by Madame Fred de Gresac. The comedy calls for eleven characters, two of the most important of which will be acted, respectively, by Mr. Frank Worthing and Mr. Max Freeman, both of whom have been with her since she first put on Divorcons.

Last week De Wolf Hopper, Marguerite Clark, and the eight children from the Pied Piper Company now playing at the Majestic Theatre, gave a performance at the St. Mary's Free Hospital for Children. Most of the audience had to occupy their beds as they were too crippled to be moved. The enjoyment of these little ill-fated tots was so keen that Mr. Hopper declares he was well repaid for his trouble and that he will gladly go again.

MABEL BARRISON

In the Blue Mouse at the Lyric Theatre

Mimi Aguglia and her fiery Sicilian company added Scunciuru last week to the repertoire already produced here. The acting of these players has been most favorably commented upon even by persons unfamiliar with their language. Their liberal play of facial expression and gestures being alone sufficient to convey their meaning.

At the request of Charles Rann Kennedy, the author of the Winterfeast, Henry Miller withdrew the play which did not prove a paying venture in spite of its many admirable qualities. Mr. Kennedy's more popular play, The Servant in the House, is again being presented at the Savoy.

Fannie Ward, who achieved a personal triumph in Jerome K. Jerome's successful comedy at the Aldwych Theatre, London, is in New York preparing for her American tour under the direction of Joseph Brooks. Abroad the play was called Fanny and the Servant Problem, but this title has been changed to A Servant Problem. After the usual one-night tryouts, Miss Ward will open her tour at the Park Theatre, Boston, 4 January. Charles Cartwright, who played leads in London, has been engaged for the same role, that of the butler, for the American tour.

In an effort to enter into the holiday spirit, Keith and Proctor's Fifth Avenue Theatre has arranged a fine bill for Christmas week. It will be a time for music and gayety, and the program will assuredly provide for it. Lucy Weston, the demure little English lady who created something of a stir in The Follies of 1908, will have several new songs. Harry Gilfoil will present an embellished sketch and give his imitations of birds and beasts. The Belle of Mayfair feature, the Gibson Girls, will display a coterie of stunning young women in a dainty spectacular musical novelty. The troupe Kellinos have a prominent place on the bill. Edgar Allen & Co. will present a hilarious sketch entitled A Fortune Hunter's Misfortune. It is a satire on present conditions. There will be a number of other new acts.

Harry Lauder, the Scotch comedian, who has been delighting New York vaudeville audiences for several weeks, is now on a tour throughout the United States, ending up his American engagement in New York City in the early spring, when he goes to London to fill a three years' contract.

SCENE FROM MARY JANE'S PA AT THE GARDEN THEATRE

Henry E. Dixey as Pa (Hiram Perkins) and Gretchen Hartman as Mary Jane Perkins

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ANSWERS TO CORRESPONDENTS

FEES

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DRESS

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

WARDROBE FOR WOMAN AND DAUGHTER ON SHIPBOARD AND FOR THREE WEEKS' TOUR IN EUROPE

TO C. A. H.

FOr your traveling costume, select three-piece tailor suits of a dark blue or brown, light-weight mohair or serge. These would be most serviceable. If, however, you prefer the regulation two-piece suit, select net blouses, matching the suits in color, though this style is not as smart as a gown with coat to match. It is understood that in every case each of you is to have the articles named. Buy a durable traveling hat of firm felt, trimmed with stiff quills or wings and ribbon of a heavy quality, and a mesh veil to go with it. Have one pair of shoes each, of heavy calfskin in tan or black, besides two or three other pairs, and brown cape gloves are the most suitable, or the white chamois gloves, but these would be a care to keep clean. Two or more shirtwaists of natural colored pongee, to wear with white collars, would be found most useful. White shirtwaists are not advised, except, perhaps, those of soft white china silk, as they crush very easily and need constant laundering, or those china silk ones matching your suit. A strong silk underskirt, in black or in the color of your suit, is most necessary.

For wear on shipboard have a simple dress of mohair for your daughter and one of cloth for yourself, to wear under a heavy, rough-cloth ulster. Instead of a whole dress, you could, of course, have a cloth skirt and wear with it your pongee or silk waists, but it is well always to have clothes for the steamer that adjust easily, since dressing is done as speedily as possible in order to keep out on deck. A large, heavy chiffon veil also is needed to wear over your hat, then to be tied firmly under your chin, so that your hat and hair may both be protected from the wind.

In a first-class steamer, the wearing of evening dress is a matter of choice, the majority of persons merely changing their deck clothes for something a trifle more dressy, such as a plain, high-necked silk dress, or an elaborate waist. This is done every evening, with the exception of the captain's dinner, when a simple evening dress, preferably décolleté, is worn. This one formal evening dress, with slippers of beaded kid or black suede, is the only one required for your trip; for, during your three weeks' touring, you will need such a dress only in the large cities, such as London and Paris. Therefore if you take three gowns each, beside your traveling suit and the necessary underclothes and accessories, you will have sufficient for a three weeks' trip in Europe.

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CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

GREAT IMPORTANCE OF PROPER BIRD DIET

THose who own canaries should be interested in a warning issued by an experienced dealer in these delicate little creatures, who, according to his authority, are frequently made to suffer because of improper food. It is stated that nine canaries out of ten are fed on seed and sand purchased at the nearest grocery or drug shop, the purveyors knowing nothing of canaries or their needs, but simply dispensing preparations which have been put up by purely commercial concerns. Indigestion which often develops into hard breathing is the result of giving to the canary foods that contain millet seed, hemp seed, or mustard seed. According to this authority, the latter is too heating for any bird, and the other seeds named are suitable only for pigeons and chickens. There are proper seeds on the market, and these should be selected. Much of the red gravel, sold by grocers, is simply white sand dyed red, so it is alleged, and the purchaser is invited to examine closely the next lot he buys of his grocer or druggist. Dyed sand is made up of fine sharp particles that resemble sea sand, except that they are red. Genuine red gravel, on the contrary, lacks the sharp and glossy appearance of sand, each grain resembling a miniature pebble—round and smooth. If upon examination you find that you are getting dyed sand, stop its use at once, for the firm which sends out this warning is in the business, having bred and trained a high grade of singing canaries, and its warnings, which are based on extensive experience, should be heeded. Pure food, compounded of properly proportioned, fit ingredients, and genuine, red gravel, are prime essentials for keeping the canary in health. If a bird is purchased from a reliable dealer, and, after an interval, stops singing, it must be ill from one cause or another, and an expert should be consulted. Beware, likewise, of imposters who pretend to be bird doctors.

HUMANE PERSONS PLEASE TAKE NOTICE

Among the interesting addresses delivered at the convention of the American Humane Association at New Orleans was one by Miss Marshall Saunders, author of Beautiful Joe, on Captive Wild Birds. She made a strong plea for the foreign wild birds who are brought to stores and sold into the hideous captivity of shop life, and later that of the American home. Think how terrible for the Brazilian cardinal, the Japanese robin—known also as Pekin nightingale—to be thus deprived of the liberty that they dearly love. The methods of netting, trapping and raising birds for the American market are kept as secret as possible, and Miss Saunders had great difficulty in getting at any of the facts. Those who traffic in the birds fear that the humane sentiment of the day will condemn their methods of capture, hence they try to carry them on in secret.

CRUEL EXPERIENCES OF CAPTIVE WILD BIRDS

These foreign, wild birds not only suffer untold misery after coming to our shores, but their sufferings begin immediately upon their capture. Miss Saunders was fair enough to say that an aviary-hatched canary, brought up in Germany in a tiny cage, or the little cage-bred Japanese finch, appreciates the clean cages and good food that the best class of dealers gives it, but she asserted, and rightly, that the trapped and netted bird cannot be happy in captivity. She related pathetic instances of linnets, cardinals and nightingales, dashing their poor little bodies against the cage wires that held them in cruel bondage, and only stopping for a morsel of food or a drink of water when they were ready to faint from fatigue.

INHUMAN METHODS OF AFRICAN NEGROES

A dealer has published a book about birds, in which he makes certain very damaging admissions in regard to the manner in which the African negro catches wild birds and takes them to the captains of barques that sail between the Dark Continent and Boston. The negro is eager to

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capture the birds, such as the gorgeous little African finch, because of the captains' willingness to exchange for them rum and different articles of apparel. The native is indolent, and his process of capture, accordingly, is chosen so that no exertion to speak of is involved. He strolls about until he finds a bit of forest where hundreds of finches roost, and these he proceeds to stupefy by burning a peculiar kind of wood, the fumes of which reduce the little creatures to insensibility. His blanket of leaves, which he has taken the precaution to stretch under the trees, receives the finches as they drop, faster than he can transfer them to boxes—and the horrors of suffering which must inevitably be inflicted on these tender little creatures by his more or less clumsy efforts literally to jam them into the boxes can scarcely be imagined. The unhappy birds are put into boxes with wire fronts. These have perches raised one above another, so that there are often eight hundred small birds packed closely together—blue birds, red birds, orange birds. Think of these brilliant little African finches, taken from their native wilds and freedom, to be jammed into boxes and rolled about in a ship's hold. Often the boxes of finches are brought on deck, and not infrequently they are swept overboard by hurricanes, and they then must toss around on the water for an hour before they are rescued. Many birds, of course, perish, and imagine how terrifying the whole experience must be to the little survivors! As a result of the overcrowding and the filth of the boxes, and because the seed used during the voyage is generally of the poorest grade, the birds at the end of the trip are in poor condition.

THE MOST WRETCHED OF THESE SUFFERERS

The most pitiful of all captive wild birds is, in the opinion of Miss Saunders, the European skylark, whose sufferings in captivity constitute one long agony. It does seem, with all the convention holding and the literature distribution of the Audubon Societies, that traffic in wild birds would, before this date, have been prohibited. A request will be made of the local Audubon Society, to report what has been done in the matter, and later the reply will be published in this department. No one who pretends to be humane can countenance, by purchase or word of admiration even, the bringing to this country of wild birds for sale into captivity. Everywhere and at all times, the trade should be reprobated, for only when public opinion sets itself against it, can the infamous practice be stopped.

HORSE RESTS SHOULD BE NEAR CITIES

Replying to an inquiry as to why she arranged to have the Home of Rest for Horses near the city of Boston, Mrs. Huntington Smith explains that among the principal reasons is the fact that horses could travel to the place instead of being sent by freight, and thus the severe accidents which not infrequently happen to horses on the cars could be avoided. Not long ago a valuable young horse, one of a pair, received while on a train a severe wrench on the shoulder, which laid him up for several months. It is thought either that he was thrown down by a sudden jolt of the car, or that he strained himself in an effort to escape a fall. Another of the reasons that decided Mrs. Smith in favor of having the Home of Rest for Horses easily accessible from the city was that she considered it desirable to have the men bring out their horses and also visit them. To see for themselves how well these animals are cared for is surely an education in kindness.

HUMANE POLICEMAN—UNWORTHY MAGISTRATE

A New York police officer, Rosedale by name, recently ordered a truck driver to stop and thus avoid running over a kitten that had become confused in crossing a street. The driver, disregarding the order, crushed the life out of the cat, and was thereupon arrested and taken to court. Here a magistrate, who must be quite devoid of humane sentiment, discharged the prisoner. The incident was brought to the notice of the A. S. P. C. A., in the hope that some official recognition would be made of the officer's humaneness. It is full time that the administration of the procedure of the petty courts was investigated, when brutality such as was exhibited by this driver is condoned by a magistrate. Otherwise police officers will shortly conclude that such arrests are useless.

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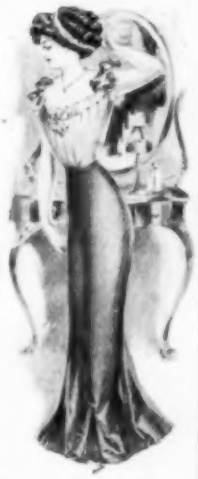

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